"The Cleveland School of Playwrights," by Archie Bell

SEPTEMBER 29 1915

THE NEW YORK DRAMATIC MIRROR

PRICE TEN CENTS

MAUDE FEALY

Drama—Motion Pictures—Vaudeville

White, N. Y.

Cleo Mayfield, whose performance of a slangy, resourceful Chicago telephone girl is an amusing feature of "The Blue Paradise"

White, N. Y.

May de Sousa as Lulu La Grange and Claude Fleming as the Baron d'Heurville in "Two is Company" seem to be emphatically exemplifying the title of the production

White, N. Y.

Billy Livingston (Master Mac Macomber) greets his mother (Gladys Wynne) in "Just Boys"

White, N. Y.

Carroll, the relentless detective (Thomas Findlay), confronts his new client, Harvey Lake (Frederick Burt), in "The House of Glass," with the news that his wife (Mary Ryan) is an ex-convict whom he has long been seeking

Ira L. Hill.

Martha Hedman as the Swiss nurse, Virginia Xelva, in "The Boomerang," is as successful in treating one man hopelessly afflicted with love as she is in making another suffer from the same "disease"

White, N. Y.

In spite of many discouragements Ferdinand Gottschalk as Mr. Henry Pitt-Welby, M.P., in "The Duke of Killicrankie," continues to give flattering attention to Marie Tempest, who plays the highly eligible widow Mrs. Mulholland.

THE NEW YORK
DRAMATIC MIRROR

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"THE CLEVELAND SCHOOL OF PLAYWRIGHTS"

Cleveland, Sixth City, is First as Home of Modern Playwrights

By ARCHIE BELL

PERHAPS it has not been observed by the theatergoers of other cities—although it must be becoming apparent in managerial circles of Broadway—that Cleveland, O., is giving the country an average of about one new playwright a year. Perhaps when you come to think of it in that way you'll guess the answer. Yes, Cleveland is after the laurels of Indiana, as the home of playwrights. Perhaps it has already gained this ambition, which may be largely a matter of individual opinion; but if not, there will be no question about it in two or three years more.

The Hoosier State became pre-eminent among the States, following the writing of "Ben-Hur," by General Lew Wallace, not alone as the home of novelists who succeeded in turning out best sellers with startling regularity, but also novels that were turned into theatrical performances with speed and convenience, and passed as drama in the theatrical marts of the country. Even "Ben-Hur" achieved greater popularity as a spectacle in the theater than as a novel; and in recent years the same thing was true of George Ade's "The Slim Princess." At the present moment it is popularly believed that almost every able-bodied man and woman in Indianapolis has written a novel, or is at work upon one. Many of these have been published. A surprising number of them have reached the dramatic stage; and in several instances the authors have become identified with the drama of the country in the public mind, although the most cursory analysis of their work betrays its fictional origin. Indiana produces novelists, and Indianapolis is the pivot around which they revolve. Thus, primarily, for her writers have rarely shown themselves to be masters of stage technique, Indiana has attained her reputation as the home of dramatic authors in a somewhat roundabout, or side-door-manner, through the dramatization of fiction, usually more adapted to the library than to the playhouse.

Cleveland, on the other hand, has forged to the front in the production of legitimate playwrights during the last ten years. It is true that after years of residence in the city by Lake Erie, many of them have now moved elsewhere, usually to New York, but it is also true that they received the inspiration for their first work in Cleveland. It was in the latter city that they worked upon the manuscripts that made them famous and financially independent. And in the majority of cases they merely graduated from the desks of one of the four newspapers, where they had gained their experience as observers of the life about them and chroniclers of events as they saw them.

Once I talked to Edvard Grieg, the Norwegian composer, at Copenhagen, Denmark, and among his numerous inquiries about America and Americans, he asked: "What about the great country beyond the Atlantic seaboard? What are the young fellows doing out there? Is the country old enough, or must it take a few more years? I believe it is destined to produce a vital, new art, something distinctive of the soil, the sort of thing that I have tried to do in my music for Norway." That was fourteen years ago, and I could not make such a report to this keen observer of international affairs as would be possible if the question were asked today. The great country beyond the Atlantic seaboard is making a splendid showing in the arts. Considering its dramatists with the strong "new" note, there is no question that the "Cleveland School" is in the front rank and goes far ahead of the much heralded "dramatic department" of any university which anticipates turning out playwrights much as doctors are ground out of medical colleges.

Where is the college-trained match for Eugene Walter, for example? What modern American play will equal "The Easiest Way"? When judged on technical lines alone, it will doubtless stand above any play written in America in the past ten years. Yet Walter's training was in a Cleveland newspaper office. In the same place Avery Hopwood "studied" before he wrote that brilliant comedy, "Nobody's Widow," and the farce, "Seven Days," that paid $100,000 in royalties. Likewise, Arthur Hopkins, who has achieved national success as a writer of plays, a producer and technical stage director. Robert Housum was a Cleveland reporter until he wrote "Sylvia Runs Away," shown on Broadway last season, and a new play to be a stellar vehicle this season for Alice Brady. R. H. McLaughlin, author of "The Eternal Magdalene," just purchased by Selwyn and Company, who say that it is the best play since "Within the Law," received all of his experience in writing in a Cleveland newspaper office. So did William G. Rose and R. E. Gammel, writers of vaudeville sketches. Rupert Hughes received his education in Cleveland and began to "write" while under the influence of local city editors' desks. John Raper, author of "The Merry-go-Round," produced two years ago, is a Cleveland newspaper humorist.

Perhaps the list of names that have received metropolitan notice in the past few years stops near this point, but it does not name the dozens of amateurs who have seen their work on local stages and the stages of other cities. All of them are at work upon the drama of the future. The promoter of a recent contest for playwrights told me that over twenty plays from Cleveland authors were submitted. There are many of these budding playwrights who have sold scenarios to film makers. One young lady, hitherto unknown as a writer, sold thirty-five in six months.

The reason for it all? Certainly not a university, not the dramatic schools, and not those disappointed playwrights who "teach" others to write plays—for Cleveland has them, as do other cities. Back of it all is the attitude of the newspapers and their publishers toward the theater and its people. There is no doubt that Cleveland newspapers devote more space to the theater and dramatic art than any city in America, as all Broadway managers will testify. This condition dates back to the untiring efforts of the late William E. Sage, dramatic editor of the *Leader*. In season and out of season, he proved to publishers that theatrical subjects may be made of so much popular interest to readers that they will prefer them to other "supplemental reading." The experiment was so successful that other journals followed his lead. The theater has been divorced from the business office in Cleveland for several years. Readers of the newspapers receive the theatrical news of the world as regularly as they receive the stock market reports. Consequently, readers "think" the theater. Perhaps in no American city is the theater a livelier topic of conversation. Polish, Hungarian, Bohemian, and German societies give regular theatrical performances in their native languages, usually presenting such things as "Sari," "The Merry Widow," and "The Devil," long before they are seen in translations and adaptations, as well as the classics of their respective countries, both ancient and modern.

William A. Brady gave it as his opinion not long ago that while Cleveland may be the sixth city in population, it is the fourth city in its patronage of the theater. At least five prominent Broadway managers have gone on record as saying that they would rather have the verdict of a Cleveland audience on a new play than elsewhere beyond Broadway. Playwrights have expressed similar opinions. Whether it be a 25-cent audience or a $2-audience, it is safe to say that there will be a per capita estimate and judgment of a new theatrical work in Cleveland, an intelligent analysis and appreciation that will scarcely be equaled in any city in America.

Presumably, although men like Lombroso might blame it all on the climate, this general as well as individual theatrical interest may be traced to the newspapers. The public is well fed on theater topics. The casual reader will talk intelligently of the work of Max Reinhardt and Granville Barker, as opposed to the stage of Belasco. His interest has resulted in the forming of numerous clubs for the study of drama. Most of these clubs perform foreign plays for their members when the commercial theaters decline to do so. A large laboratory in a Cleveland manufacturing concern is devoted to experiments in stage lighting. The public libraries frequently announce special courses in reading on theatrical topics. Interest is never allowed to lag, because the newspapers daily send forth columns of theater news that does not aim to exhaust and satisfy and convince students, but rather whets their speculation, research and investigation.

These dramatic studies have but one logical end: the production of playwrights. Traced back to the other extremity, the newspapers are responsible, for they started the thought and kept it in the mind of their readers. The Broadway manager of country-wide experience will admit that in cities where "space" in the newspapers is rigidly doled out as payment for so many inches of advertising, theatrical interest and enlightenment reaches its minimum. Name one of those cities, and it is ninety-nine chances to one that it is not the home of a new playwright.

MADAME CRITIC

"MOLOCH," the latest Beulah Dix play, emphasizes in several acts what "Across the Border" slashed into our heads in mere scenes, that war is a terrible, ghastly thing. It is a horrible appeal to the lovers of the peace-at-any-price argument and no doubt will still further convince them that "I Didn't Raise My Boy To Be a Soldier," should be our national anthem instead of "The Spar Spangled Banner." Still, if put to the test, I wonder how many people would stand in reverence to the former sentiment.

It seems to me that the titles of these two songs illustrate better than anything else the difference between the peace and war camps. Where is the woman who will confess to a feeling of uplift at the thought that she doesn't want her boy to be a soldier? And where is the woman who doesn't experience a thrill of patriotism at the strains of "The Star Spangled Banner"? I say *woman*, because I have yet to hear a man rail at the terrors of war. If women are going to weep and wail at the suggestion of the males fighting for their country's good, what's the use of talking about sex equality, equal rights, etc. If the males are ever ready and willing to risk their usefulness or lives for their country, when it is necessary to do so, why should the women complain because of such patriotism?

When we consider the fortitude of the splendid wives and mothers of all our wars, the modern protestors against the upholding of the flag should feel ashamed of their molly-coddle sentiments.

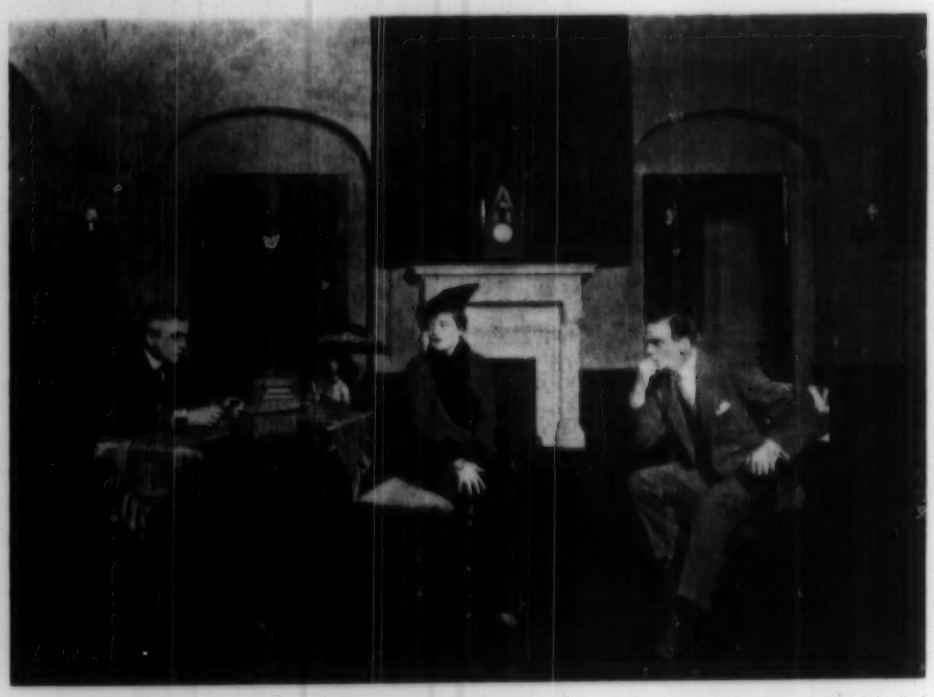
War *is* a horrible, terrible, ghastly thing. Miss Dix is bringing out nothing new in the ideas she voices through the characters of her play. We all know what war is. Some of us Americans know better than others because we have lost relatives who rallied gladly, unselfishly to their country's call, but everybody understands. It is only necessary to read the daily papers, to look at the photographs, yet above all this raises one's sense of duty to one's country, one's patriotism. If one cannot feel patriotic what's the use of having a country? Surely a man who won't fight when needed cannot be classed as a hero—as the peace lovers would have him. To uphold one's country means more than to uphold one's family, because a family is just one and a country is so many families all working for the general good, for the benefit, not of one human atom but millions of such.

Miss Dix concludes her play with the woeful and not astonishing statement that there will always be war. Certainly there will be. And the men will go when our next war comes on because they want to, just as they have in the past. And all the wringing of hands and tears of the women will avail nothing, because the country's good comes above personal good. That idea so loved by the peace-at-any price arguers that it is the pomp of war, the gold braid and the martial music that lures youth to the ranks, is an insult to thinking people. It is *principle* that has caused all the wars within our own land, and let us hope it will be principle that will cause the next one—not the splendor of khaki—uniforms are no longer gaudy, you know—and the satisfaction of promotion.

"Moloch" is interesting, but it is a bad thing for people weak in the spot where their patriotism should be. As an antidote I should approve the reported revival of such stirring plays as "Shenandoah," "The Heart of Maryland" and so on. They will do good. Or, better still, maybe somebody will now come forward with a new, up-to-date play which will illustrate that it is best to accept war cheerfully and philosophically, and the sooner the faint-hearted mothers in our country look at it in this light the better for all concerned.

No one could possibly accuse Miss Dix of having been pro this or pro that—except pro peace in her play. "Strictly neutral," said someone between acts. And that expressed it. Everybody surmised that the khaki-clad soldiers were the English, while the Greens were the Germans, but Miss Dix made the leaders such brutes that the most partisan followers of the nations now at war could not possibly have found fault.

What has come to be the usual *unexpected hit* was made by a young fellow named Gareth Hughes. He was on the stage only a few minutes, in a brief speaking part, but he made his role stand out brilliantly. Young Creighton Hale was a manly young soldier filled with the true martial spirit and Sidney D. Carlyle, who played the Woodsey Boy, did so with much poetic feeling. Lillian Albertson was sweet and sympathetic, as always, and dear Mrs. Whiffen took the audience to her heart.



White, N. Y.

A CRITICAL MOMENT IN THE RELATIONS OF HUSBAND AND WIFE—AND GENTLEMAN FRIEND IN "HUSBAND AND WIFE." THE WIFE (OLIVE TELL) AND FRIEND (MONTAGU LOVE) WONDER JUST HOW MUCH HUSBAND (ROBERT EDESON) KNOWS.

"Silk Stockings" is with us again, but only for a short stay. I saw it for the fourth time at the last Wednesday matinee and was as delighted as though it were the first time. There is a delicacy and charm about this English comedy that is difficult to rival. It is decidedly risque in the most well-bred fashion, and the lines are so smart that one can't afford to miss one of them.

The bedroom scene in the second act leaves all the musical comedy and farce efforts in the distance, because it is handled so cleverly. No one—the most discriminating—could possibly object to its daring situations for there is just enough spice in a wholesome concoction to give it flavor. There is everything in knowing *how much*, you see. The slang is simply fascinating. As Mr. Sam Sothern utters it—and Mr. Sothern created the role of Sam Thornhill in London—it is quite natural and does not seem at all forced. Mr. Sothern, as Thornhill, is very much the English gentleman despite his linguistic originality. He is in no way the silly ass type and so it will be noted that Kenneth Douglass, who played Thornhill for so long at the Little Theater last winter, was permitted to use his own judgment in his conception of the role. Sothern and Douglass are equally funny, but entirely different. There have been a number of changes in the cast, but I want to say that the company supporting Mr. Sothern is as excellent as the one of last winter, and that is saying a great deal in its behalf. Miss Alison Skipworth is playing Lady Gower, and she is delightful, while Miss Eva Leonard-Boyne is Molly Thornhill, who prefers silk lingerie to Jaeger. Mr. P. Clayton Greene is again the Captain Bagnal, which he plays to perfection, while Sybil Carlisle remains as the unloved but altogether charming and sympathetic Irene Maitland. When "Silk Stockings" goes on the road I hope that it will be played in theaters not too big for its clever lines to reach everyone, because it must *be heard* not merely *seen* to be appreciated.

I have received several letters since the publication of my appeal to the managers to raise their curtains on schedule time, and in each the writer asks me to continue to insist upon promptness. There is no doubt that the public is heartily tired of arriving at a theater in time for an 8.15 curtain and then be compelled to wait until 8.45. This happened at the recent opening of "Husband and Vife" at the Forty-eighth Street Theater, which was announced for 8.15. The orchestra began to play at seventeen minutes of nine and the curtain went up five minutes later.

Everybody was seated long before, with the exception of Charles Darnton, who was the last in and therefore envied by others who had no premonition of the right moment. If it hadn't been for Fred Zimmerman, those seated along the aisle on the left would have been bored to death. But in a spirit of friendliness Zimmerman began chatting from where he sat with friends across the aisle and conversation in the vicinity soon became general. Everybody knew everybody, and soon one would have thought the occasion an afternoon tea instead of a chilly, formal first night, when usually nothing is missing before the rise of the curtain, except the funeral march and the arrival of the corpse. Mr. Zimmerman has set a welcome precedent. He relieved the tension. If a few other brave spirits would follow his lead our first nights might some day be happily described as jolly instead of solemn affairs.

"Husband and Wife" brought to our attention a new beauty, Olive Tell. To be sure, she must have been just as beautiful when playing the milliner in the new Julian Eltinge play, but you see in that she was obliged to have a rival in the beauty of Eltinge himself, whereas in the new Kenyon play she shines forth in unrivalled environment. Miss Tell is young, blond, of the Lillian Russell features, slender and graceful as to figure. And best of all, she can act with an ease and intelligence that is going to place her way up at the top very soon. Robert Edeson, as the loving husband who does everything, even to taking funds from the bank, in order to give his lovely wife every luxury, does some of the best work of his career. He is very convincing and has dispensed with some of his Edeson mannerisms. Montagu Love, big, red-headed Englishman that he is, surprised us all by his emotional work in the last act. Somehow, it has always seemed to me that it must be more difficult for a big man to do a choke-back-the-tears scene than for a little fellow. We expect Ernest Truex and John Westley to get away with a few sobs—but Montagu Love—that was different. Mr. Love made the *other man* quite lovable and possible and we were grateful to the playwright because he gave him a chance to be a gentleman—even though he happened to love another man's wife and was disappointed because he didn't succeed in running away with her. Nearly all the playwrights insist upon making the other man a cad, a villain and all the other names in plaintiff's divorce-suit vocabulary. But Mr. Kenyon has written him in a new light.

Mr. Archie Bell, the brilliant dramatic editor and critic of the Cleveland *Leader*, has returned to his distant-from-New-York home after a ten days' stay in our midst, and the dramatic page of the *Leader* is the richer for his visit, for he attended all the new plays. I can understand why Mr. Bell likes to visit New York, for he has so many friends here that he couldn't count them if he tried. He is very loyal, however, to Cleveland, and says he wouldn't live in New York if he could, and he can, too, if he wishes, believe me, for I know two positions that are simply yawning for his acceptance. He loves New York—for a little while—to find fresh enjoyment en a time he comes in the constant change and novelty offered by our little island.

MARIE B. SCHRADER.

Personal

BAKST.—Leon Bakst, the eminent Russian colorist, has finally been persuaded to visit America with the Diaghilew Imperial Ballet Russe, which is to play an engagement at the Metropolitan Opera House. The organization is at present rehearsing new ballets at Lausanne, Switzerland.

CARTIER.—Mlle. Jeanne Cartier of the Theatre Marigny, Paris, is to be the new premier danseuse at the Winter Garden. She arrived here last Friday aboard the *Taormina*, from Naples, and is to succeed Mme. Baldina, when the latter goes on tour with "The Passing Show of 1915." Mlle. Cartier is but eighteen years old.

DONALD GALLAHER,
Who Will Be Seen as Jack McChesney with Ethel Barrymore in "Emma McChesney and Co."

DOUTHITT.—Wilfrid Douthitt, whose splendid rendition of the baritone role in "The Lilac Domino" last season was a feature of that production, is to join the French army. Alf T. Wilton has received a letter from him, stating that he had sailed abroad to enlist.

FEALY.—Last season Maude Fealy played her usual starring engagement in Denver, and was particularly pleased with the comment of that well-known dramatic critic of the Denver *Post*, Mr. F. W. White, considered one of the severest critics in the West. Mr. White comments as follows on Miss Fealy's engagement: "After many annual visits to Denver, Maude Fealy proves more popular than ever. She is delicate, soft-voiced and lovable, and has wonderfully improved the last two or three years. Her voice is now resonant and clear, her enunciation admirable. She catches many points she failed to grasp in the older days. She dresses well and with excellent taste, and, in her advancing maturity, shows the value of stock experience. Those who saw her last week were delighted by the new and fine artistry of Maude Fealy." Friends of Miss Fealy will be pleased to learn that she has just contracted with George Kleine to star in features to be released by the Kleine-Edison Feature Service. Her first five-reel feature will be "The Average Woman," an original photoplay, written and directed by that very capable director, Edwin August. Work has already started on this picture.

FORBES-ROBERTSON.—Sir Johnston Forbes-Robertson and the English company that will appear with him on his third farewell tour of the United States sailed from Liverpool to-day. Sir Johnston's leading woman this season will be Laura Cowie. His repertoire will include "Hamlet," "The Light That Failed," and "The Passing of the Third Floor Back."

GALLOWAY.—James T. Galloway, who is playing the part of the drug clerk in "A Pair of Sixes," celebrated in Baltimore last week his fiftieth anniversary on the stage. It was in that city that he made his debut at the old Holliday Street Theater. Developed under the tutelage of Booth, Barrett, McCullough, and Joseph Jefferson, he is still as active as men half his age, which he attributes to the care he has taken of himself. He is a brother of Charles W. Galloway, general manager of the Baltimore and Ohio Railroad, and when not traveling with his company spends his time at his farm, about fifty miles from Washington.

GALLAHER.—As the role of Emma McChesney, the likeable saleswoman of "Featherloom petticoats" in "Emma McChesney & Co.," marks the return for the time being of Ethel Barrymore to the field of light comedy, so does the role of Jack McChesney mark the transiton of young Donald Gallaher from the standing of "boy actor" to that of "juvenile," a positon of more adult responsibility. In the interval proceeding this performance with Miss Barymore, Mr. Gallaher has been at school, his summers having been spent acquiring the thorough training in stock.

HARCOURT.—Cyril Harcourt, the author of "A Pair of Silk Stockings," will remain in New York this season. He is at present at work on a comedy of American life.

JONES.—Mr. Francis A. Jones has been engaged to take charge of the fiction, magazine, and publishers' department for Miss Laura D. Wilck, who will exclusively give her attention to the play and motion picture part of her business. Mr. Jones is the correspondent of the *London Tatler* and the *Stage*. He was formerly editor of the American editions of *The Strand* and *The Wide Wide World*, and is well equipped to look after Miss Wilck's interests.

MORRIS.—Mildred Morris, whose charming performance of Wendy in the original production of "Peter Pan" will be remembered, is the author of an interesting article in the October *Delineator*, entitled "Behind the Scenes With Peter Pan." The article, of an anectodal character, describes the period of rehearsals, the first performance in Washington at which Mr. Frohman personally thanked each member of the company for the sincere efforts toward the success of the play, and the "never-to-be-forgotten" night at the Empire Theater, when "the green-clad fairy boy, lighting like thistledown on Mr. and Mrs. Darling's nursery window, wafted audience and actor-folk alike with eerie laughter into the Never-Never land."

MCCORMACK.—John McCormack will hereafter be known as a hero as well as an Irish tenor. On Sept. 22 he saved Mario Korbel, the sculptor, from drowning in Long Island Sound, when a yacht, in which the latter was cruising, capsized. Mr. McCormack was near by in a power boat, and speeded to the rescue. Mr. Korbel could not swim, and, was sinking, when the singer plunged overboard, grasped him by the hair, and pulled him aboard the power boat.

PAULSON.—Arvid Paulson's translation of Bjornsterne Bjornson's play, "When the Young Vine Blooms," has been selected by Emanuel Reicher as that most suitable for production by the Modern Stage, which will shortly open its season in the Garden Theater. Mr. Paulson is a young Swedish-American actor who came to this country at the age of eighteen. Shortly after his arrival he became associate editor of one of the foremost Scandinavian newspapers in this country. The lure of the footlights proved so strong that he gave up newspaper work. On the stage he has gained wide recognition for the excellence of his diction as well as for the intelligence of his acting. Among the productions in which he has appeared are "Bought and Paid For," Strindberg's "Simoon" and "Easter," and "The Peasant's Revolt." Mr. Paulson has also translated several plays from English into Scandinavian, among them being "The Piper," by Josephine Preston Peabody, and "The Servant in the House" and "The Winterfeast" by Charles Rann Kennedy.

Ustg. N. Y.
AMY DENNIS.
Who Is Giving a Vivacious Performance of Rosie in "Our Children."

ROMAINE.—Worthington L. Romaine was credited by the Philadelphia reviewers with a personal hit in the character role of a village elder in the new comedy melodrama, "What Happened," by Guy F. Bragdon. "What Happened" was produced at the Adelphia last week. Mr. Romaine was last seen in "Oh, Oh, Delphine," "The Conspiracy" and "Maternity."

White, N. Y.
JUNE CONGREVE.
Who Has Been Selected to Play the Title-Role in Will W. Whalen's Play, "Ill-Starred Babbie."

ROWAN.—Mr. Ernest Rowan, well remembered for his excellent performance of Cassius with Faversham in "Julius Caesar," has been engaged by Emanuel Reicher for the season of Reicher productions. Mr. Rowan has hitherto been identified with the classic drama almost exclusively.

SPENCER.—Mr. Page Spencer, who is playing the spoiled son of the rival soap king in "It Pays to Advertise," has made a hit in the part.

SPONG.—Miss Hilda Spong is one of the latest recruits from the dramatic field to moving pictures.

WAGNER.—According to London dispatches, the Berlin *Vossische Zeitung* reports the marriage of Ziegfried Wagner, son of the late Richard Wagner, to Miss Winifred Klindworth. Mr. Wagner, who is forty-six years old, was trained to be an architect, but early in life turned to musical composition. His first opera, "Der Baerenhaeuter," or "The Bear Skinner," was produced in Munich and Leipsic in 1899. Since 1899 he has produced a number of operas, among which are "Herzog Wildfang" and "Bruder Lustig." Miss Klindworth is the daughter of a musican who was an intimate friend of Richard Wagner.

"CURTAINS BY NIGHT AND CO."

(Los Angeles Graphic.)

Quite the most unique theatrical affair ever staged in California was the opening of "The Country Playhouse" at Montecito. The most important thing on the programme was "The Shepherd in the Distance," by Holland Hudson, a conventionalized "Arabian Nights" entertainment that was, perhaps, the most unusual spectacle in fantasy ever presented. Mrs. Minton closed the programme with a dance, "Shalarazad," in which she appeared before what was apparently a black velvet back curtain with a delicate tracery of foliage upon it. When her dance was finished Willis Polk, of San Francisco, designer of the theater, by having red lights turned on outside the back of the building, showed that this apparent curtain was nothing but the beautiful California night, and that the stage had been entirely open during the act.

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"'The Mirror,' the Representative Dramatic Journal of America"—*London Pelican*

LOWERING PRICES

THE MIRROR rejoices that a number of managers have come to the sensible conclusion to reduce the price of their seats to conform to the times.

It has been largely a matter of false pride that has dictated the adherence to rates which the public refused to pay. The truth of this is proved by the evasion practised last season by managers on a large scale to get around the advertised prices, by selling at a discount at some place not very remote from the box-office.

Two dollars a seat is not too much for an attraction that enjoys the special favor of the public by virtue of its excellence; but it is too much when experience proves that the great body of theatergoers is unable to pay it.

The war has had an undeniable tendency to increase the price of necessities. The war is making such demands on our metal output, on our productions in certain lines, that prices have advanced steadily for a year, and are likely to continue doing so for a long time. The middle class people are feeling the price pressure on them on every side, and they feel that prudence dictates retrenchment.

The luxuries are the first to sense the effect of this gradual awakening to conditions from which the people cannot escape, and the theater must suffer with other things that are not of immediate necessity.

It is to be remembered that while many are beneficially effected by the manufacture of munitions for the Allies, many more are not sharing in whatever prosperity this traffic may be credited with. Such prosperity as there is is not uniformly distributed. To most men and women the theater is a luxury that can be dispensed with, and it is among the first to feel the pressure.

The motion pictures are in a way responsible for the hard times that have befallen the playhouse, but not by half to the extent generally believed.

The motion picture will always have its place among popular amusement devices, but its influence is felt vastly more now that people are exercising retrenchment than it will be when there is no longer any necessity for scrutinizing every expenditure with double care.

If the American farmer and planter could send their products abroad regardless of Orders of Council; if there were no artificial restrictions upon the free exchange of our products with all the nations of the world, there would be no general pinching and grubbing, and the playhouse would probably enjoy a period of exceptional prosperity.

But with prices increased by the demand for certain products, and vast interests like cotton products barred from foreign markets and driven to the verge of bankruptcy, it is evident what we mean by advocating a scale of prices that will meet the situation.

We are not in favor of cheapening prices for the sake of cheapening them, when there is no crying need. Cheaper seats means cheaper salaries to actors and employes of the stage. But, if the situation can be met by offering the public inducements not to withdraw its patronage, it is the part of wisdom to do so. And lowering prices seems to be the only sensible thing to do under the circumstances.

BOOK REVIEWS

RED WINE OF ROUSSILLON. By William Lindsey. Houghton, Mifflin Company.

In "Red Wine of Roussillon" William Lindsey has pressed the lees of mediæval romance to produce a volume of verse of pleasantly reminiscent vintage that it might pass in an age of grape juice and impending Prohibition, except for the fact that he labeled it "A Play in Four Acts." If we could hark back to the days when Sothern, Hackett, and young Salvini, Kyrle Bellew, Robert Mantell, and James O'Neill (the last shall be first), were swashbuckling fearlessly, and profitably upon the stage, this ideal of the author's might very possibly be realized: but in these decadent days of one-set farce, when slang or crooks' jargon is the current language of the spoken drama, only the motion picture producers would look at a play of four acts, with eight scenes. And of what value is carefully composed blank verse on a stage where all language is blank? Nevertheless Mr. Lindsey's book deserves a place upon the library shelves, somewhere between Rostand's "La Princesse Lointaine" and Mary Johnson's "Goddess of Reason," in which Julia Marlowe made her last brave effort to raise the standard of romantic drama in verse, and fell like Joan D'Arc dramas in blank verse have the reputation of being unreadable, but this reads better than the average novel, and there are thrills in plenty, too. The Count of Roussillon is believed to have been killed in the Holy Land, and his young wife has given her heart to his squire. His unexpected return gives both the countess and the squire the choice of being faithless to their vows of love or duty. How the romance ends is well worth the reading to ascertain, but there is a dash of red blood in the wine of Roussillon!

"ON TRIAL."—Elmer L. Reizenstein's successful play, "On Trial," has been made into a book by D. Torbett, with the descriptive subtitle, "The Story of a Woman at Bay," and brought out in good style by Dodd, Mead and Co., New York. The story is cleverly told by the Scotch lawyer whose fail for criminology (since he never accepts fees) leads him to solve the mystery, and the volume is profusely illustrated with scenes from the play. It should sell well.

GOSSIP

Eric Blind will not be seen this season in the part of Rene in "The Hawk."

Frances Grace Barrow has been confined in the hospital for the past two weeks, but is again able to appear in the cast.

Rupert Harvey has been signed by Emanuel Reicher as a member of his Modern Stage and People's Theater Company.

Joseph R. Garry has been engaged to play the police captain with Julia Dean in "The Law of the Land."

Joseph Cannon has been compelled to cancel his engagement with "The Man Who Won," owing to an accident.

Jean Shelby has been engaged for an important role in "Sherman Was Right," which H. H. Frazee will produce.

Louise Muldener is disengaged through the closing of "The White Feather," at Boston. She is now back in New York.

Lucille Watson will play an important part in Avery Hopwood's new farce, "The Morning After," which Selwyn and Company will produce.

Blanche Yurka, whose last New York engagement was in "The Three of Hearts," has been engaged to support E. H. Sothern in "The Two Virtues."

Violet Barney has forsaken the stock field for production work and is now playing the leading feminine role in one of the "Potash and Perlmutter" companies.

Harrison Ford has been engaged to take the place of Jack Devereaux in "Bunker Bean," which is being produced this week in Detroit.

John Winthrop, last season with "The Dummy," has been engaged by Oliver Morosco as leading man with Rea Martin, in the Southern "Peg O' My Heart" Company.

David Glassford and Edmund Elton have been added to the cast of "Treasure Island," which will be the opening play at the Punch and Judy Theater.

Pirie Bush and Mary Marlow, well known Australian players, have been engaged by Oliver Morosco for the Southern "Peg O' My Heart" Company.

John W. Cope has been chosen for the role of Judge Priest in "Back Home," the comedy Bayard Veiller has made from Irvin Cobb's "Back Home" stories.

Press comment on the Pacific Coast indicates an artistic triumph for Pedro De Cordoba, who created the leading masculine role in "Sadie Love." The play will shortly be seen on Broadway.

The second season of the Strand Roof Garden will begin next Monday night. Among the special features arranged is an exhibition of new dances by the pupils of the Chalif Normal School.

Riccardo Martin, the operatic tenor, has returned to New York after spending the Summer in northern Italy. He will shortly go on a concert tour, after which he will join the Boston Opera company.

Norval Baptie and Gladys Lamb, dance skaters at the "Ice Palace," will shortly inaugurate a class in which they will teach the various dances that can be done on skates and individual fancy skating.

Aaron Laskin, of Dallas, Fort Worth and Waco, Tex., who has been visiting in New York all Summer, left Thursday to take charge of the Kempner Theater, at Little Rock, Ark., for Weis and Oppenheimer.

Robert E. Stevens, well-known advance agent and manager, who was hit by a street car last July and painfully injured, is at home in 130th Street, where he is expected to remain for two months. His physicians will not permit anyone to see him.

Mark A. Luescher, who has been in advance of Elsie Janis in "Miss Information," is now in charge of the publicity of the Hippodrome's new production. "Hip Hip Hooray." Murdock Pemberton will be his first assistant.

Harold Skinner will be unable to appear in Granville Barker's road production of "Androcles and the Lion," for which he was engaged last Spring, as he is confined in the Pilcher Hospital in Brooklyn undergoing treatment for complications resulting from typhoid fever.

Joseph Brennan, who played the detective in "The Dummy," has been engaged for the role of Professor Moriarty, with William Gillette in "Sherlock Holmes." Helen Freeman, Marion Abbott, and Edwin Mordant will be seen in the other principal parts.

J. Anthony Smythe is the new leading man of the Ernest Wilkes Comany, in Salt Lake City. Like his patron saint, Anthony resisted "The Soul Kiss" for a season on the road, then retired to stock and made a reputation from Oakland, Cal., to Lowell, Mass., with Philadelphia between.

Mr. and Mrs. J. Angus Gustam (Ida Ellis) have been re-engaged as leading man and ingenue for "Sinners," which opens at Bridgeport, Conn., Oct. 1. Mr. and Mrs. Gustam played the parts for several performances at The Playhouse last season. This will be their fifth season under William A. Brady's management.

Haidee Wright has been engaged for an important role in "The Two Virtues," in which E. H. Sothern will shortly apear at the Booth Theater. Miss Wright, four years ago, visited this country with Sir Johnston Forbes-Robertson on his first American tour. She returned to England and made a hit as Aunt Gertrude in "Milestones." Last season she was seen as the Duchess of Gillingham in "Evidence."

W. H. Bedwards, who has been advance representative with Al G. Field's minstrels for the past ten years, is again doing Herculean work ahead of this attraction. At the beginning of the present season, Mr. Field in token of Mr. Bedwards' long and loyal service presented him with a handsome touring car, which Mr. Bedwards carries along with him *en route* and with which he makes suburban trips to bill and banner his troupe.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

C. C., Washington, D. C.—We regret that we have no record of Helen Evans.

L. E., Worcester, Mass.—We are sorry that it is impossible for us to give you the information you desire. We have not a complete biography of Donald Macdonald.

P. H., Westchester, N. Y.—We do not know what Rowden Hall and Cecil Spooner intend to do the coming season. Their plans have not been announced.

R. W., Paterson, N. J.—"Alias Jimmy Valentine" was produced by Liebler and Company. (2) Henry B. Warner can be addressed in care of the Green Room Club, New York City.

E. M., Mobile, Ala.—John A. Stevens was the Unknown in the play of that name. (2) Pearl Eytinge was Iza in "The Clemenceau Case," when it was first produced in New York City.

"INTERESTED," Milwaukee, Wisconsin.—We have not published pictures that you desire. Shelly Hull appeared in a group scene from "The Land of Promise" in the MIRROR issues of January 7, and April 14, 1914.

RUTH BYRD, Brooklyn, N. Y.—We have recently published notices in this column of Leah Winslow and as there has been nothing new announced for her we can give you only the same advice that we have given her many other admirers—watch the stock page for news concerning her. (2) George Alison is with the Southern company of "Daddy Long-Legs."

"MIRROR READER," Philadelphia, Pa.—We do not know just when Elsie Ferguson will reach Philadelphia. Watch Dates Ahead. (2) As E. H. Sothern will open in New York City in "The Two Virtues," on October fourth, it will probably be quite a while before he will play in Philadelphia. (3) Eugene Walter was born in New York on March 6, 1866. (4) No announcement has been given for the future plans of either Lottie Briscoe or Arthur Johnson.

"INTERESTED," Cincinnati, O.—Charles Cherry is now in motion pictures. (2) The announcement that Pauline Frederick it to appear permanently in motion pictures is, we believe, correct. (3) Doris Keane was born in Michigan. Some of the plays that she appeared in are: "Whitewashing Julia," "Gypsy," "The Other Girl," "De Lancey," "Friends," "The Hypocrites," "The Likes o' Me," "His Wife's Family," "The Happy Marriage," "Arsène Lupin," "Decorating Clementine," "One World," "The Lights o' London," "The Warning," "Making Good," "The Affairs of Anatol," and "Romance." (4) John Barrymore will probably continue with the Famous Players.

STOCK QUOTATIONS

Eddie A. McHugh, Jr., has been engaged by Wilmer & Vincent as stage manager of their Utica stock—"Very good, Eddie!"

"As long as the Rivers flow to the sea" was supposed to be a stock phrase for eternity, but the heartless sheriff of Manchester, N. H., stopped the run of "Lena Rivers," and the Dorner-Bowers Players disbanded.

The Whiteside-Strauss stock company evidently tripped on "the unlucky thirteenth;" at any rate failed to open the Milburn, Mass. Opera House on that date, as advertised.

V. Glaser concluded his Cleveland engagement with "The Great Divide" (not 50-50, however, since Vaughan prefers to rent and take chances. N. B.—He takes very few in Cleveland, which is his home town).

BIRTHS

A son was born to Mr. and Mrs. Nat Royster (Avita Sanchez) on Sept. 24, at Portland, Me.

DEATHS

HALL.—Mrs. Gertrude Hall, author, poet, and translator of Verlaine and Edmond Rostand, died Sept. 24 in St. Joseph's Hospital, the Bronx. She was born in Boston in 1863, and received her education in Florence, Italy. Her translation of Rostand's "Chantecler" was rated highly by the critics.

C. STANLEY MACKEY, leader of the Philadelphia Band and one of the best-known musicians in the East, died Sept. 26 in the Hahnemann Hospital in Philadelphia. He was stricken a few days after his band had given the closing concert at Woodside Park. While still a young boy in Girard College he became an expert tuba player. He subsequently joined John Philip Sousa's Band, and later organized the Philadelphia Band. He was thirty-eight years old and left a wife and two sons.

WANTED INA CLAIRE

Selwyns Tried to Engage "Follies" Star for Chief Role in "Modern Magdalene"

It has become known that Selwyn and Company conducted negotiations with F. Ziegfeld, Jr., for the release of Ina Claire from the cast of the "Follies" in order that they might assign her to the principal role in "The Modern Magdalene," the new play by Robert H. McLaughlin, which they will shortly produce.

When they secured the play a few weeks ago upon its presentation by a stock company in Cleveland, they looked about for a frail type of feminine beauty who would fit the leading role. And they selected Miss Claire. But Mr. Ziegfeld would not consent to a release from her contract and the negotiations fell through.

Thereupon the Selwyns induced Julia Arthur, who has been in retirement in Boston for many years, to return to the stage and assume the part.

TO PRODUCE IN DETROIT

Garrick Co. Organized With Jessie Bonstelle as Manager—First Play Selected

DETROIT, MICH. (*Special*).—With a capitalization of $100,000 a new producing firm for this city has been incorporated under the name of the Garrick Company. Jessie Bonstelle will be the manager of the organization.

The Shuberts are said to be back of the enterprise. It is understood that they will turn over to Miss Bonstelle the plays which are submitted to them. Should these plays prove meritorious when produced by her company, they will be sent on tour or taken to New York.

The first play to be selected for production is by Mrs. Katherine Bigham Goodale, wife of George P. Goodale, of the Detroit *Free Press*.

PLANS OF SYMPHONY ORCHESTRAS

The Philharmonic Society and the Symphony Society of New York have issued their announcements of plans for the approaching season. The latter organization, under the direction of Walter Damrosch, will be heard first, its opening concert being scheduled for Friday afternoon, Oct. 22, at Aeolian Hall. Its season will consist, as heretofore, of eight Friday afternoons and sixteen Sunday afternoon concerts.

The Philharmonic Society will open its seventy-fourth season in Carnegie Hall on Thursday evening, Oct. 28. The concerts, which will be under the direction of Josef Stransky, will comprise, as usual, twelve on Thursday evenings, sixteen on Friday afternoons, four on Saturday evenings, and twelve on Sunday afternoons.

A Bach-Beethoven Festival has been arranged for January at which the Philharmonic will be assisted by the Oratorio Society of New York.

BESSIE GOT THE BUTTON

(*Ohio State Journal.*)

The Keith audience had a surprise when, at the close of Miss Bessie Wynn's act, Mayor Karb stepped to the stage and presented the pretty singer with the official button of the Fall festival and proclaimed her to be the "Queen of Song and Vaudeville." Mayor Karb, with Mrs. Karb and a party of friends, were interested listeners to the songs presented by Miss Wynn, who seemed in a happy frame of mind. As she responded to her last song, Mayor Karb's enthusiasm took definite form, and in making the presentation he "made the speech of his life," according to those who have heard him on various occasions.

The audience was very enthusiastic.

MRS. PAT'S SPOUSE A PLAYER

ST. LOUIS, MO. (*Special*).—A surprise of the week was that Lieutenant-Colonel George Cornwallis West, husband of Mrs. Patrick Campbell and once husband of former Lady Randolph Churchill, appeared in the company of his wife under the stage name of George Frederick. Lieutenant West was given leave of absence to appear with his wife, and in an interview stated that he was proud to be able to appear in company with his wife as an actor. Mrs. Campbell appeared in a repertoire of plays, including "The Second Mrs. Tanqueray" and "Pygmalion." Both met with the highest praise and played to fair business. J. W. Austin was one of a very competent company surrounding Mrs. Campbell.

VIVIAN S. WATKINS.

SEASON OPENS AT IRVING PLACE

The regular season at the Irving Place Theater will begin to-night with the presentation of Arthur Schnitzler's drama, "Das Weite Land." Rudolf Christians is again the director of the company, which includes most of the players seen here last year.

A feature of the opening will be the first appearance in this country of Arnold Korff, an American actor, who has been playing with great success at the Hofburg Theater, Vienna.

WOODS OUT-OF-TOWN OPENINGS

A. H. Woods announces two out-of-town premieres this week. "The Modern Shylock" opened at Atlantic City on Monday night, while "Potash and Perlmutter in Wall Street" will be given its first performance to-morrow night in New Haven.

PREDICT GENERAL PRICE REDUCTION

Candler, Longacre and Booth Theaters Cut Rates—A. H. Woods Scores Managers

With the reduction in prices at two additional theaters and indications apparent that others are likely to join the movement, it is freely predicted that $1.50 will soon become the regular price in New York houses playing first class attractions—a condition that has not existed here in twenty years.

The theaters announcing a cut in prices are the Candler, owned by Cohan & Harris, and playing "The House of Glass," and the Booth, a Shubert house, where "A Pair of Silk Stockings" is the attraction. The Longacre Theater has established a scale of $1.50 and $1 for matinee performances of "The Girl Who Smiles." This makes six theaters of the better class that are advertising a reduction of rates, the other four being the Casino, the Shubert, the Maxine Elliott, and the Playhouse. At the last named theater reduced prices will only prevail for the first three nights of the week.

That Cohan & Harris have followed the lead of the Shuberts is considered significant in theatrical circles as Cohan & Harris, though an independent firm, have been on the most friendly terms with Klaw & Erlanger, who desire to keep up the $2 standard.

Managers who have made the reduction report a 25 per cent increase in business, and declare that it will be but a short time before most of the others who still maintain the $2 scale, will follow suit.

Joe Le Baing, the former cut-rate agent, has obtained, by arrangement with the Managers' Association, an allotment of tickets to all theaters and will sell them at the advertised box office price, receiving 10 per cent commission.

According to Sam Harris there is no satisfactory method of stopping private speculators from selling seats at large premiums. This condition is likely always to exist. The principal purpose of the managers, from the beginning, has been to help the public by eliminating the state of affairs that was a cause of complaint for many years.

No reduction in prices are announced for theaters controlled by the Selwyns, the Frohman Corporation, Klaw & Erlanger and A. H. Woods.

In a statement upon his position in regard to reduced rates, Mr. Woods said: "There will be no cut-rate tickets at any of my productions. I consider the step in this direction taken by some of the managers not only as a betrayal of trust, in view of the recent agreement to keep the prices up, but as a deliberate and very obvious attempt to trick the public. An announcement that a theater is selling cut-rate tickets is equivalent to saying that the said theater offers a production that the public does not want. If they want it the people are quite willing to pay the prices agreed upon at the managers' conference, as they are doing in the case of 'Common Clay.' If they don't want it they will not pay a quarter, as in the case of 'See My Lawyer.' If a play is worth anything it is worth $2 a seat. If it isn't worth $2 a seat, the managers might just as well send it to the storehouse, instead of trying to inveigle the public with bargain prices to buy something they don't want."

SINGER KILLED BY SUITOR

Angela Palmer of "Princess Pat" Company Dies in Hospital—Slayer Ends Own Life

Angela Palmer, twenty years old, a singer in Victor Herbert's light opera, "Princess Pat," which is running at the Cort Theatre, was shot and fatally wounded late last Sunday night in her rooms at 240 West Seventy-second Street, by Herbert Haeckler, also an opera singer. Haeckler then placed the revolver to his head and killed himself. Miss Palmer died of her wounds a few hours later in the Polyclinic Hospital.

Haeckler, who was twenty-seven years old, was said to have been the son of a wealthy Chicago merchant. He had been in several Broadway productions, and three years ago met Miss Palmer in one of these companies. He was much in love with her, according to their friends, and two years ago they announced their engagement to be married. Of late he had expressed his fear that she was growing tired of him, and it is said that this fear prompted his deed.

Miss Palmer sang the second role in "Princess Pat" and had made a great success of her part.

MISS ANGLIN'S NEW PLAY

Will Produce in San Francisco "The Divine Friend" by Charles Phillips

SAN FRANCISCO (*Special*).—During her engagement at the Columbia Theater, Margaret Anglin will present, for the first time on any stage, Charles Phillips's drama, "The Divine Friend." The author, who is a local newspaper man, submitted the play to Miss Anglin more than a year ago, and immediately upon reading it the actress accepted it for production.

One of the features of the presentation will be the incidental music by Theodore Vogt, one of the best known of California composers.

PHILA'S UNIV. EXTENSION PLAYS

PHILADELPHIA, PA. (*Special*).—The department of dramatic art of the University Extension Society announces the following plays to be given as a regular feature of its season's work:

"His House in Order," by Sir Arthur Wing Pinero; "The Bishop's Candlesticks," by Norman McKinnel; "The Land of Heart's Desire," by William Butler Yeats; "The House next Door," by J. Hartley Manners; "The Two Virtues," by Alfred Sutro, and "The Prince Chap," by Edward Peple.

The drama is viewed by the society as one of the most vital parts of its system of education.

TO EDUCATE ACTORS' CHILDREN

An educational opportunity is offered to children of actors in the Mountain Brook Natural Education School, a well conducted open air institution at Spring Valley, N. Y. The school is under the direction of Mrs. Winifred Sackville Stoner, with Mrs. Mary E. Metaler as the resident director.

The school is devoted to children of 5 to 12 years of age. The course of study extends from Oct. 4 to May 26, and the expenses are moderate and arranged on a monthly basis. The principle of education is that every child has a talent, and in the brooding heart of Nature during childhood years, it can best be called forth.

NEW WINTER GARDEN SHOW

"A World of Pleasure" to Open Next Week With a Host of Principals

The Winter Garden's new production, called "A World of Pleasure," will open next week. As "The Passing Show of 1915" closes this coming Saturday night, the house will be dark for a few evenings to admit of dress rehearsals.

The principals are Clifton Crawford, Stella Mayhew, Jack Wilson, Kitty Gordon, Theodor Kosloff, Reynolds & Donegan, William L. Gibson, Moon & Morris, William Banfield Taylor, Frances Pritchard, Eleanor Brown, Collins & Hart, June and Wells, Franklin Batie, Sydney Greenstreet, McMahon, Diamond & Chaplow, Ada Meade, Venita Fitzhugh, Jeanne Cartier, Mosconi Brothers, Rosie Quinn and Sahary-Djeli.

"THAT'S THE LIMIT"

German Musical Farce, "Hattie" Being Put in English by Author, Horst Bules

"Hattie," a German musical farce which was produced in New York a few seasons ago, is being put into English by its author, Horst Bules. New musical numbers are being composed by Leon de Costa. When presented in its new version it will be known as "That's the Limit."

"WHAT HAPPENED" CLOSES

Guy F. Bragdon's comedy melodrama, "What Happened," closed at the Adelphi Theater in Philadelphia after four performances. The piece was produced there by the Shuberts last Thursday evening. Mr. Bragdon is a stage director for the Shuberts and produced his own drama.

The cast numbered Alma Belwin, Robert Tabor, W. L. Romaine, Erville Alderson, Brownie Burke, James Manley, and Charles MacDonald. "What Happened" may be re-written.

"FOLLIES" TAKES IN $250,000

The receipts for the "Ziegfeld Follies" for its Summer run at the New Amsterdam Theater showed a twelve per cent. increase over any previous year. The gross takings for the thirteen weeks engagement amounted to more than $260,000.

LONDON TO SEE "CHIN-CHIN"

Encouraged by the success of "Watch Your Step" at the Empire Theater, in London, Alfred Butt has acquired from Charles B. Dillingham the English rights to "Chin-Chin."

STURGIS IN LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Granville Forbes Sturgis, author of "The Influence of the Drama," and "The Psychology of Maeterlinck" recently arrived in this city to direct the production of "Snow White," at the Little Theater.

MAUDE TO PLAY ROLE OF BARBER

When Cyril Maude discards the hautliments and wrinkles of "Grumpy"—which, of course, he does not mean to do for some time yet—he will be seen as a cockney barber settled in Canada in a new play by Michael Morton.

ON THE RIALTO

Kelcey Allen is nothing if not versatile. In his review of "Town Topics" in the *Clipper*, he paid particular attention to the dancing and the scenic effects, but in his review in *Women's Wear* he confined himself entirely to the costuming.

♠

In the words of our baseball reporters New York's music lovers will soon be cracking under the strain unless they are given some definite information of the plans of Arturo Toscanini, the temperamental wielder of the baton at the Metropolitan Opera House.

♠

What an idea for a play is presented to an opportunist of the calibre of George M. Cohan in the complaint which Zellah Covington, dramatist, has lodged with Secretary Lansing against the Imperial German Government for the loss of an idea for a play in the sinking of the *Arabic*!

♠

We print the following dispatch from Montreal for what solace it will bring to American members of the Lambs Club who are still out of employment:

MONTREAL, QUEBEC (*Special*) Sept. 22.—An interesting applicant for admission to the ranks to-day was George Cove, the English actor who played in "Change" last year. Mrs. Cove accompanied her husband to the armories and was greatly interested in all that took place. They arrived from New York last evening.

♠

Joe Humphreys, New York's premier sport announcer, has been engaged for "Hip, Hip Hooray" at the Hippodrome. His part in the production will be that of informing the audience of the respective merits of "Joe" Bernstein and "Kid" Griffo in the prize fight spectacle.

No sporting affair could be successfully handled without the assistance of Humphreys. He is to sport what Harry B. Smith is to musical comedy. During the afternoons of the past week he has been rehearsing at the Hippodrome and it is said that he performed so well that actors in the hotels adjacent were unable to sleep.

♠

Notes From Silas Green From New Orleans, A Musical Comedy In 2 Acts, Said to Be the Largest Colored Musicial Show enroute 45 People Encluding the Chorus, And 12 Head of The Smallest Shettland Ponies on the American Stage, 2 Large 74 Foot Cars, Are Carried Filled With Special Scenery and Etc, The Attraction is the Property Of Prof Eph Williams The Animal Trainer Of Wilwaukee Wis, Prof Williams Is also the Mgr, The Advance Dept Is Run by The White Agent Know To all House Mgrs in the East and Middle West as The Famous Wildcat Agent Max C. Elliott And He sure is some Hustler, On the Front of This Attraction.

♠

Now that English newspapers are printing a glossary of American slang for the benefit of those intending to visit "Kick In," the American melodrama now playing at the Vaudeville Theater, we suggest that our managers add to their programmes the following aid to the understanding of current English as spoken by our leading English actors. One will note that the obsolete pronunciation is printed in the list below.

bean—been
secretry—secretary
yuh—year
pleece—police
cemetry—cemetery
messewer—monsieur
oweful—awful
shedule—schedule

♠

When Olive Tell, who is appearing as the wife in "Husband and Wife," picked up the papers the morning after the production of the play she was amazed to find that she had been proclaimed a real beauty. When she was seen earlier in the season in "Cousin Lucy," no one went into raptures over the charm of her face and figure. But then it must be remembered that in the latter play she was compelled to compete with Julian Eltinge, whose radiance is dazzling enough to outshine even Miss V. de Milo herself.

THE FIRST NIGHTER

"HUSBAND AND WIFE"

An American Play in Three Acts, by Charles Kenyon. Staged by Arthur Hopkins and Produced by Wm. A. Brady and Arthur Hopkins at the Forty-fourth Street Theater, September 21.

Richard Baker	Robert Edeson
Doris Baker	Olive Tell
Porter Baker	Dion Titherage
Bessy	Harriet I. Mendel
Patrick Alliston	Montagu Love
Ralph Knight	Dodson Mitchell
Mrs. Prescott	Isabelle Lee
James Watson	William A. Norton
Fraulein	Mabel Reed
Kamura	Allan Atwell
Schreiber	William S. Lyons
Expressman	Nick Long

Scene—The Baker Home in Los Angeles. Time—Present.

Paradoxically this might be called a play of the eternal triangle with a new angle, yet it is not quadrangular. It is a very human story in simple terms, sympathetically portrayed by Robert Edeson and Olive Tell in the leading parts, with the aid of two or three other players who act very engagingly. One of its pleasant features is that it has no really disagreeable characters and that it avoids the conventionality of stamping the brand of infamy on the brow of the man who loves a married woman, even though he goes to the verge of an elopement. It is typically American, too, for it deals with a problem that comes close to the hearth of many American homes, even if the evil is not confined to geographical limits. Is the man to blame, or the woman, for the domestic extravagance of which we hear so much? Mr. Kenyon, who has already given us a good play in "Kindling," decides to put the blame on the man, and to say the least, he makes out a good case.

Richard Baker is a trusted bank employe. His wife, Doris, is a spendthrift. His brother, Porter, expostulates with him for letting Doris spend so much money on bridge and dress makers, but Baker hasn't the heart to talk seriously to his wife, although he confesses to his brother that he has tampered with the bank's funds. Another person who expostulates with Baker is Ralph Knight, now a bank inspector, who once hoped to win Doris, and who stood up with Baker when he was married. It is all useless. Baker is weak where his wife is concerned, even though he has reached a stage where he does not entirely trust her. She is particularly fond of "Pat" Alliston, a rich young Irishman who follows her about with the devotion of a slave.

But the breaking point is so near that Baker knows he may be called to account for his work in the bank, and rallies all his courage to speak to Doris. And Doris, not accustomed to hearing reproaches from her husband, considers herself insulted and proposes to get a divorce. Secretly husband and wife love each other. Doris makes one effort to come to an understanding with Baker, but by this time the poor fellow is all but in the clutches of the law and fails to understand Doris's motives. Feeling herself repelled, she plans an elopement with "Pat" in order to evade the necessity of giving up her child to her husband if she gets a divorce.

Luck will have it that their plans are betrayed to Baker at the moment that he expects his arrest for defalcation, but instead of raising a scene, in his distraction he facilitates their departure in order to keep his wife in ignorance of his disgrace; and having seen them go, collapses under the force of hysterical emotions.

Luck again will have it that a private detective employed by a bank director to shadow Baker, mistakes "Pat" for Baker, and halts the runaways under the impression that Baker is trying to escape from the United States. Doris returns in a fit of anger, believing that her husband has laid a trap for her, but her anger is changed to remorse when she discovers from the bank examiner that her husband is practically under arrest and the bank directors are waiting in another room for a private interview with their defaulting official. All her sympathy is aroused when Knight bluntly tells her that in the last analysis she is more to blame than her husband, and for the first time in their relationship, husband and wife discover that their hearts really belong to each other. Now the generous bank examiner enters strongly into the situation. Alone with the hulking, good-natured Irishman, he appeals to his chivalry on the ground that they both loved Doris, and there is still a chance to save her from humiliation and disgrace. Between the two they make up the defalcation, and husband and wife are made happy.

The play is logically developed and admirably handled by the players, and several good scenes are shown, as where Baker waits for the telephone to ring which will confirm his suspicion that "Pat" and Doris have engaged passage for the Orient; again where Baker hysterically bids the elopers good-by, pretending to believe that "Pat" is only escorting Doris to a nearby Summer resort, and finally where Knight works upon the chivalry of the Irishman to make a sacrifice of his feelings and sign a check to help make good Baker's shortage. Mr. Edeson plays the character of Baker with finely subdued dramatic force, and Miss Tell is most charming as Doris by virtue of her sincerity and refinement, to say nothing of her decided beauty. Mr. Mitchell scores artistically as the bank examiner, and Mr. Love is splendid in the final scene between the two men in denoting the honesty of "Pat's" character as influenced by a sincere love for Doris. All the remaining characters, too, are cleverly portrayed: a German nurse in dialect by Mabel Reed; Kamura, the Japanese servant, by Allan Atwell; a comical expressman by Nick Long; Schreiber, the detective, by William S. Lyons; Porter by Dion Titherage, Mrs. Prescott by Isabelle Lee, and even the child by litle Harriet L. Mendel.

The play was well received and seems to be in for a prosperous engagement.

NED WAYBURN'S "TOWN TOPICS"

Musical Revue, on the Continental Order. Conceived, Developed and Rehearsed by Ned Wayburn. Music by Harold Orlob. Words by Thomas J. Gray, Harry B. Smith, and Robert B. Smith. Produced by Ned Wayburn at the Century Music Hall Sept. 23.

Were the dynamic Mr. Wayburn to ask the droll Mr. Fred Stone his opinion of the opening production at the Century Music Hall he would undoubtedly receive as a reply, "Very good, Neddie, very good." Requested likewise for a critical appraisal of "Town Topics," we would unhesitatingly corroborate Mr. Stone's sentiments. Mr. Wayburn has done very well indeed. He has successfully transplanted ginger root from the fertile fields of Times Square to the hitherto barren soil where lie buried New York's artistic aspirations. He has dedicated the Century, where formerly the Marlowe declaimed, the Pavlowa danced, and the Duncan posed, to that human institution—girl. What more can one want in these heavy-hearted times?

Mr. Wayburn's first effort in giving us a revue on the Continental order positively reeks with extravagance. Money has been spent with the prodigality of a minister of munitions. For every song—and there is an inexhaustible supply of them—a different setting and an entire change of costume by the coryphees are used. Only in this expenditure of money is there displayed a lack of wisdom. Were less gold devoted to costuming and scenic effects and more to securing principals of undisputed cleverness and skill the results would have proved more satisfactory. The players, assembled for the most part from vaudeville, worked hard, but they are in the main of average talent, and the quips with which they have been supplied by Thomas J. Gray and the inevitable Smith brothers made their industry at times seem futile if not downright pathetic.

Harold Orlob, who will be remembered as the composer of the score of "The Red Canary" of two seasons ago, wrote the music. That he is a man of ideas is shown by the ambitious *motifs* incidental to the dances. The musical accompaniment to the tone pictures of the seasons is especially worthy of commendation. It was melodious and graceful and imaginative. Some of the individual numbers, notably "The Song of the Century," also proved that Irving Berlin does not possess a monopoly of ragtime themes.

The ensembles, dances and novelties were arranged by Mr. Wayburn, which means, of course, that they contained certain qualities of speed and originality. No one can complain of his special assignment. He has done his work thoroughly and competently.

It required over five hours to give a dress rehearsal of the production last Wednesday night, so numerous were the scenes. At the formal opening the time was considerably bettered and the curtain rang triumphantly down at 11.45.

To enumerate all the events and features named on the programme would require more space than we are allotted here. So the reader should not censure us too harshly if we only mention those acts and personalities which seemed to us most interesting and attractive.

There was a scene in the Subway during a rush hour, with Bert Leslie as a slangy and resourceful guard; there was a fashionable modiste's establishment, with mannikins displaying the latest hat and dress creations; there was a view of the Polo Grounds, the amphitheater filled with fans to see a game between the girls in pink and blue and the boys in gray. Even with the assistance of a couple of "ringers"—namely, Hans Wagner and Ty Cobb—the boys had a difficult time in winning. Their chief obstacle to victory was Trixie Friganza, who as catcher and chief umpire-baiter for the girls was a whole team in herself. During her turn at the bat she knocked out a home run, and circled the bases by way of the aisles. Peter Paige was amusing as an irresolute and effeminate umpire. An incident of the game was the stationing of the most pulchritudinous of the girls as outfielders in various parts of the auditorium, to the delight of the palpitating elderly gentlemen seated in their immediate vicinity.

A back stage of the Century itself during a benefit performance was shown. In this scene Flanagan and Edwards distinguished themselves in a burlesque of the old variety days, and Mabel Elaine scored as a rough-and-tumble song-and-dance artist. At the conclusion of this scene Mr. Paige introduced tone pictures of the four seasons by coming before the curtain and asking, sheepishly, "Can any little girl or boy in the audience tell me which are the four seasons?"

In these scenes, picturesque, though they suggested the crayon drawings frequently executed on the vaudeville sltage, Adelaide and Hughes were the chief figures. They danced with their accustomed verve and skill. An element of symbolism was conveyed by Stafford Pemberton, who, as the spirit of evil, pursued the petite—and frightened—Adelaide throughout the year. Adelaide and Hughes also contributed their attractive pantomimic specialty, "The Cat and the Canary," familiar to vaudeville audiences.

Blossom Seeley was indefatigable as a ragtime shouter. Will Rogers twirled his lasso about, the while he discussed the circumstances which brought him to a theater that was formerly "all smeared over with art." Wellington Cross and his dainty and winsome partner, Lois Josephine, sang and danced very prettily. Clifton Webb and Eileen Molyneux demonstrated the latest steps. Mana Zucca played the piano with admirable virtuosity. Vera Michelena showed with what clarity she can reach high C—or was it E?—and Lew Hearn talked through his nose as a rustic sheriff.

The bar, officially designated as the taproom, proved to be the most popular feature of the new music hall between the acts. Here, with true Continental *savoir faire*, American drinks were served. Was it a success? Well, as Bert Leslie might say, "success was spilled all over it, too, all over it."

"TWO IS COMPANY"

Musical Comedy in Three Acts by Edward A. Paulton and Adolf Philipp from the French of Paul Herve. Music by Jean Briquet and Adolf Philipp. Orchestra under the direction of C. v. Wegern. Staged by Adolf Philipp. Produced by the Savoy Producing Company at the Lyric Theater, September 22.

Henri, Baron d'Heurville	Claude Flemming
Heloise, his wife	Georgia Caine
Emile, Baron de Solanger	Roydon Keith
Lulu La Grange	May de Sousa
Max	Victor Le Roy
Annette	Gwendolyn Lowrey
Dubois	Ralph Nairn
Dupre	Clarence Harvey
Comte de Perigord	Harold Vizard
Clarisse	Lyda Carlisle
Babette	Rosel Frey
Fleurette	Frances Chase
Georgette	Harriet du Barry
Janette	Cleo le Moyne
Lizette	Alice Leslie
Manette	Gertrude Grossberg
Pierrette	Frances du Barry
Suzette	Barberra Coulon
Fanchette	Betty Clark
Clarette	Kitty Lawrence
Charles	Sidney Myers
Etienne	Carl Judd
Gustave	John Varnell
Armand	Harry Smithfield
Leon	Charles Yorkshire
Gaston	William Kline

Act I.—Country home of Henri, Baron d'Heurville. A suburb of Paris. Act II.—Summer home of Lulu La Grange. Act III.—Same as Act I.

The latest product from the pens of that industrious Franco-German syndicate of Paul Hervé, Jean Briquet, Edward A. Paulton and Adolf Philipp, proved to be just an ordinary French farce set to music. True, no scenes were laid in a bedroom and the customary rows of doors were conspicuous by their absence. But other traditions of the French type of farce were lived up to faithfully. There were the philandering husband, his jealous wife and the latter's constantly solicitous gentleman friend; there were the usual detectives eager to arrange convenient divorces, and, there were the usual mistaken identities which served in the end to bring about complete reconciliation on all sides.

In this sort of thing the difference between a sleeping draught and a stimulant depends entirely on how the familiar ingredients are mixed, who takes the parts, and of what character are the songs and dances. Well, it will be enough if we say of "Two is Company" that it is not a sleeping draught but a pleasing and refreshing stimulant. Messrs. Paulton and Philipp have mixed their ingredients skillfully and Mr. Briquet has provided a melodious if somewhat conventional score. "La Belle Lulu," "In the Land of Lorraine" and "Come With Me to Paree" were as tuneful and gay as could be and should bring fresh popularity to the composers of the "Alma" and "Adele" waltzes.

When the curtain rises Henri, Baron d'Heurville and his wife Heloise have returned home from the theater, where he was fascinated by the charm of Lulu La Grange, an actress, much to the displeasure of his wife. While engaged in quarreling she receives as a birthday gift a picture of her mother at a tender age. Emile, the loyal gentleman friend, enters, and spying the portrait, begins to bestow ardent affections upon it, in the belief that it is the picture of Heloise. With a pretense of self-sacrifice Henri gives Emile carte blanche to make love to his "mother-in-law."

Dubois and Duprè, two rival detectives, who never forget that they are partners, offer their services to Henri and Heloise to furnish proof of marital infidelity. On the situations which these characters create for their clients hang most of the action and fun of the farce. Dubois has in his employ ten comely damsels who are guaranteed to arouse jealousy in the heart of any woman, while Duprè has a staff of six masculine home-wreckers who never fail as representatives of the green-eyed monster. Henri is disclosed surrounded by the mock-worshipful females and Heloise is observed as the center of an adoring group of males.

In order to learn the extent of her husband's admiration for Lulu, Heloise disguises herself as a servant girl and enters the employ of the actress. Arriving to pay his respects, Henri is smitten with the maid. His old love returns when he discovers that she is his wife. The misunderstanding is cleared up, and the play ends with the dove of domestic peace restored to its perch.

May de Sousa as Lulu carried off the honors of the evening. Never have we seen her more fascinating. Georgia Caine brought her pleasing voice and her fine sense of comedy to the part of Heloise. Claude Fleming had a very grateful role in Henri and acquitted himself most creditably. Royden Keith was fantastically gallant as Emile. Ralph Nairn and Clarence Harvey were amusing as the two detectives, though neither was particularly subtle in his methods. Harold Vizard played with genuine distinction the senile roué Perigord.

The staging by Adolf Philipp was in excellent taste. The producers deserve a word of congratulation for the repression with which the orchestra played. For once the words of the songs were distinguishable.

"STOLEN ORDERS"

Naval Drama by Cecil Raleigh and Henry Hamilton; from the Theater Royal, Drury Lane, London. Staged by Ernest D'Auban and Produced by the Drury Lane Company of America, William A. Brady, F. Ray Comstock, and Morris Gest, Managers. Manhattan Opera House, Sept. 24.

Characters in Act I—Period, 1893.

John Le Page	Charles M. Hallard
Ellen Le Page	Eva Randolph
Ruth Le Page	Flora Cocran
Mendel Hart	Robert Ayrton
Bertie Hart	Arthur Laceby
Montey Bebis	A. Loftus
Joe Allan	Walter D. Greene
Bill Corry	Galway Herbert
Harry Symonds	Edward Morgan
Inspector	George McSweeny

Characters in Acts II and III—Period, 1914.

Gaston Fournan	Charles M. Hallard
Mrs. O'Marveston	Connie Ediss
Lady Galveston	Ivy Marshall
Admiral Lord Hugh Gaveston	C. A. Handyside
Hon. Dennis Willoughby	John Halliday
Ruth Fournal	Gilda Leary
Hannibel K. Calhoun	Franklyn Ardell
Edward Hay	Denier Warren
Cecil Drummond	W. Lynn Lynton
Bertrand Welch	J. Schrode
Lady Violet Faux	Gladis Merrick
Baron Kurdmann	W. L. Abingdon
Lady Owthwaite	Eva Newton
Hon. Ronald Caversham	Edward Lewers
Bertie Hart	Arthur Laceby
Joe Allan	Walter D. Greene
Old Ali	Edward L. Walton
Auctioneer	Fred Pearse
Ned Corry	Denier Warren
Ginger	Edward Morgan
Captain Pomfret	Allan Ramsay
Admiral St. Evremond	A. Loftus
Admiral Kelly	Al. Cunningham
Admiral Vassilovitch	Fred E. Strong
Lady Farnborough	Ruth A. Hawthorne
Jim Saunders	Mort Leavitt
Interpreter	B. M. Turner
Butler	Mr. Walters
Captain Trevor-Rawson	H. Watson
Spriggs Fortescue	Watson Teale
Sir John Denshire	C. Lawrence
Jean Morny	S. Barry
Stefan	Milton Tames
The Boy Scout	George Walthers Zorn
Flower Girl	Miss Russell
Chauffeur	Carl C. Runyon
Josi Drury	Mr. Casey

Period: Act I—1893. Acts II and III—1913.

Act I.—Scene 1.—Le Page's cottage, Epsom. Scene 2.—Offices of Hart and Son, Hatton Garden. Act II.—Scene 1.—Flower Show, Chelsea. Scene 2.—Chelsea embankment. Scene 3.—No. 20 Wilton Square. Scene 4.—Bertie Hart's office, Bond Street. Scene 5.—The admiral's cabin, H. M. S. *Valiant*. Scene 6.—Deck of the battleship. Act III.—Scene 1.—"Christie's auction rooms. Scene 2.—Cagliostro's rooms, Bond Street. Scene 3.—Dean Street, Parke Lane. Scene 4.—Amherst Downs. Scene 5.—The hidden airship. Scene 6.—The ascent, midair. Scene 7.—Amherst Quay.

A genuine old London thriller of the variety which passed away with "The Lights of London," "The Romany Rye," and "The World," and which only the Drury Lane Theater has been able to keep going through these three decades or more, had its beginning at the Manhattan Opera House Friday evening. It amused London for a year, its popularity there being readily accounted for on the ground that it deals with robbery, murder, low-browed villains, the British navy and German spies, and appeals to English patriotism through a complicated plot concerning the theft of secret orders issued to a British admiral for the guidance of his fleet.

The thief is his own wife, who has been indiscreetly staking her allowance on bridge and who, in order to recoup her fortunes, follows a German secret agent to a notorious gambling house and allows herself to be completely ruined. Taking advantage of her distress, the spy induces her to steal the orders from her husband's safe aboard his ship; an attempt is made to carry the orders to the Continent by aeroplane, which is shot down, and the guide and his female companion are precipitated into the water.

Concurrent with this phase of the story runs a minor plot which elucidates the motives of the various characters. Twenty years before, the discharged clerk of a rich Jewish loan broker, on the verge of desperation and suicide on account of losses on the race track, finds himself alone in his late employer's office, prepared to drain a cup of poison. He is interrupted by burglars, who bore a hole through the ceiling to rob the safe of $20,000. The cracksman at his work drains the poisoned cup and falls dead, the concealed clerk robs the safe, calls the police, and they arrest the cracksman's partner for the murder.

Thus the red thread of the devious plot winds its slow length through the story, the clerk, now a rich man under another name, acting as a confederate of the German agent and drawing the admiral's wife deeper and

deeper into the meshes toward the object of their conspiracy, and the released cracksman stalking silently on the trail of the man who had sent him to prison.

All the approved devices which served in a dozen other melodramas have undergone a benevolent assimilation in the making of "Stolen Orders," but whoever is looking for old-fashioned thrills and tingling nervous shocks is fairly certain of having his craving gratified. It is an excellent companion piece to "The Whip," by the same authors, and scenically is as elaborate as anything of the kind that ever came across the pond. Two highly realistic scenes are presented by the foredeck of the battleship *Valiant* and the aeroplane flight. Some of the sentiments uttered are well within the danger zone of unneutrality. Connie Ediss has some lines with the American palmist about the U. S. A. and Great Britain being one country in fighting a certain enemy, a sentiment which failed to arouse the applause evidently anticipated. Ardent applause was showered on the German admiral who appears incidentally in the scene with admirals of France and Russia, as well as the United States, although part of the audience was otherwise inclined and attempted to hiss and boo.

The more or less well-known players in the cast are Clarence A. Handyside, who plays the admiral with excellent judgment; Connie Ediss and Franklyn Ardell, as an English beauty doctor and an American palmist, respectively, who struggle manfully with the English comedy lines given them to speak; W. L. Abingdon, in the part of a melancholy conspirator of sepulchral gravity; Arthur Laceby, in a mild caricature of an English Jew money lender; Walter Greene as the cracksman; Miss Ivy Marshall, in an excellent portrayal of the admiral's wife.

The just appraisement of the merits of the production must rest on the character of the play as a spectacle, and in this view of it "Stolen Orders" is highly interesting.

AT NEIGHBORHOOD THEATERS

STANDARD.—"High Jinks" is the attraction this week at the Standard Theater. Besides being the title of a musical farce, "High Jinks" is the name of a magic perfume. Whenever the bottle holding the fluid is uncorked everybody on the stage becomes wildly hilarious. The play proper is taken from a French farce. Among the principals in the cast will be Kathryn Miley, Cecilia Hoffman, Bernard Gorcey, George Trimble, May Bouton, William Clifton, Harry Meyers, O. J. Vanasse, Tots Marks, Dorothy Vernon, and Edith Warren.

YORK.—The York Theater's offering for this week is Lewis Mann in "The Bubble." In this play Mr. Mann portrays the character of an old delicatessen dealer who buys a gold brick, suffers the get-rich-quick fever and mixes dill pickles and frenzied finance until ruin stares him in the face. The supporting cast includes Laura Walker, Madame Auguste Burmeater, George Wellington, and Ivan Miller.

LEXINGTON.—Edward Sheldon's dramatization of Sudermann's novel, "The Song of Songs" is this week's attraction at the Lexington Theater. Irene Fenwick, Thomas A. Wise, and Cyril Keightley are seen in their original roles, while Hardee Kirkland is playing John Mason's former part. The play had a six months' run last season at the Eltinge Theater.

CAVE-IN CLOSES THEATERS

No sooner gone was the fearful heat, which caused four theaters to be temporarily closed and openings of many new plays to be postponed, than the wooden roofing over the new subway caved in last Saturday night on Broadway at Thirty-eighth Street, making necessary the closing of the Casino and Knickerbocker Theaters.

The loss to the managers of these houses amounted to $4,000 in advance sales alone. No estimate was obtainable for the total loss. By shifting the police and fire lines the authorities permitted both theaters to reopen Monday night.

ORDERED TO IGNORE WIFE

The magistrate in the West Side Court has ordered Maurice Wolff to ignore for a period of six months his wife, Winnie Shannon, actress and sister of Effie Shannon. Mrs. Wolff who was featured in "The Butterfly on the Wheel," and who lives with her sister at No. 245 West Forty-fifth Street, caused the arrest of her husband on a charge of disorderly conduct. She testified that he persistently annoyed her with efforts at a reconciliation after a separation of five months.

ELSIE JANIS AT THE COHAN

Elsie Janis will open in her new play, "Miss Information," at the Cohan Theater next Tuesday night. The new play is by Charles W. Goddard and Paul Dickey, with some songs by Jerome Kern. In her supporting company are Maurice Farkoa, Melville Ellis, Howard Estabrook, Vivian Rushmore, Diane Oste, Annie Esmond, Julia Burns and Frances McGinn.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

OLIVER MOROSCO HERE

Manager Arrives for Two Months' Stay During Which He Will Produce Two New Plays

Oliver Morosco has arrived in town from Los Angeles for a stay of two months during which time he will produce here two new plays, Louis K. Anspacher's "The Unchastened Woman" and "Sadie Love," by Avery Hopwood.

In the cast of "The Unchastened Woman," which will be presented on October 11, at one of the Shubert theatres, will be Emily Stevens, Christine Norman, H. Reeves-Smith, Hassard Short, Louis Bennison, Isabel Richards, and Jennie Lamont. In "Sadie Love," Marjorie Rambeau will have the leading rôle.

Other productions to follow are "A Tale With a Wag," a dramatization by George H. Atkinson, of "The White Linen Nurse," by Elenor Hallowell Abbott, in which Peggy O'Neil will be starred; "Up Stairs and Down," "The Hollow of Her Hand," "Peter Ibbetson," "Madcap Theresa," "The Cinderella Man" and "So Long, Letty."

BISPHAM AS BEETHOVEN

Singer to Appear in Combination of Concert and Drama at Harris Theater

Rehearsals are in progress for the double bill that David Bispham will offer for a series of matinees at the Harris Theater in October. Mr. Bispham will be seen in a combination of concert and drama, supported by a company including Marie Narelle, mezzo-soprano; Kathleen Coman, piano; Idelle Patterson, coloratura soprano; Henry Barron, tenor, and Graham Harris, violinist.

The first part of the programme will be devoted to "The Rehearsal," a miscellaneous concert staged in the form of a drawing room comedy. This will be followed by "Adelaide." In which Mr. Bispham will appear as Beethoven. "Adelaide" is a romantic playlet, depicting the composer's attachment for the Countess Julia Guicciardi.

TO GIVE "GAMBLERS ALL" AT XMAS

Percy Burton announces that "Gamblers All," including Lewis Waller and Madge Titheradge, will be produced for the first time in America at Christmas time. The play, which was one of the successes of the past London season, is by Mrs. May Martindale, the daughter of Sir Charles Young, who wrote "Jim the Penman."

"Gamblers All" tells of the wife of a broker who gambles without her husband's knowledge. Though he is known as one of the greatest plungers on the "street," he abhors cards and races, and the drama has to do with the conflict between his wife's gambling and the husband's prejudice.

The complete English production and company will be brought to New York.

"HIP" OPENS TO-MORROW

The New York Hippodrome will be opened to-morrow night, under the direction of Charles Dillingham, with a spectacular offering called "Hip, Hip, Hooray." The book has been written by R. H. Burnside; the lyrics by John L. Golden, and the music by Raymond Hubbell. Principals include Orville Harrold, Nat Wills, Belle Storey, Charles T. Aldrich, Arthur Deagon, and Dave Abrahams. There will be an ensemble of over 500 girls and a number of vaudeville artists.

As already announced Sousa's Band will be one of the features. Champion dancers from all parts of the world have been assembled in international dancing teams as added attractions.

WILLIAM RICHARD DENHAM DEAD

William Richard Denham, actor, died in Dr. Lloyd's Sanitarium, in this city, September 21, at the age of eighty-six. He was born in London in 1829 and came to this country when three years old. In his youth he was a gunmaker and later joined the theatrical profession, playing prominent parts with Burton, Laura Keene and John Brougham.

Mr. Denham was one of the founders of the American Dramatic Fund Association and for many years a member of the Metropolitan Museum of Art.

OPEN NEIGHBORHOOD PLAYHOUSE

The Neighborhood Playhouse, in Grand Street, of which the Misses Alice and Irene Lewisohn are the founders and directors, opened its second season on September 21. Motion pictures and classic dancing were the attractions.

The season of plays will begin next month. Plays will be presented Saturdays, and Sundays, and motion pictures, with a specialty or two, other days except Mondays, when there will be no performances.

NEW PLAY FOR ROSE STAHL

George V. Hobart has been commissioned by the Henry B. Harris Estate to write a new play for the use of Rose Stahl this season. The play will be produced in November.

"HUSBAND AND WIFE" FOR LONDON

Ernest D'Auban, stage director for Arthur Collins, of the Drury Lane Theater, London, has secured from William A. Brady and Arthur Hopkins the English rights of Charles Kenyon's play, "Husband and Wife."

ARROW
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DRESS SHIRTS

The bosom of a DONCHESTER SHIRT—like good manners—is never out of place. The lower end of the bosom, being free, slides over the trouser band, instead of buckling up and bulging out of the waistcoat opening. $1.50, $2.00 and $3.00

CLUETT, PEABODY & CO., Inc. MAKERS TROY, N. Y.

GUARD BRINGS GOOD AND BAD NEWS

William J. Guard, press representative at the Metropolitan Opera House and war correspondent between seasons, returned from Italy on the *Tuscania*, full of news and enthusiasm—although he admits sadly that the local season will be cut to twenty weeks, and Toscanini will not return—being too busy organizing operatic benefits for Italian singers and the Red Cross. Mr. Guard also carried the report that Tullio Serafin, the director who succeeded Toscanini at La Scala, will follow on to the Metropolitan; but announced among the new artists Mme. Maria Barrientas, the Spanish coloratura soprano; Mme. Erman Zarska, the Bohemian dramatic soprano; Ida Cajetti, lyric soprano from Trieste; Flora Perini, mezzo soprano; Giacomo Daamacco, a young tenor, and Giuseppe de Luca, baritone, who also brings quite a reputation as a singing actor. Arrangements have also been completed for bringing the Serge Diaghileff Russe to New York, at the Metropolitan and Century.

"ILL-STARRED BABBIE"

Will W. Whalen's play, "Ill-Starred Babbie," with June Congreve in the title role, will open its season on Oct. 11 at Lebanon, Pa. Rehearsals are now in progress under the direction of Bartley Cushing.

The company supporting Miss Congreve includes Marie Falls, Ada Allen, J. Hartmen Roeder, Bertha Whitney, Graham Earle, and Charles Glocker.

After a tour of the principal cities in Pennsylvania the play will be presented in this city.

MAY IRWIN ADDS SONGS TO PLAY

May Irwin has added three songs to "No. 33 Washington Square," in which she is appearing at the Park Theater. They are "Araby," "I've Been Floating Down the Old Green River," and "Picture Me Down Home in Tennessee."

"ROAD TO HAPPINESS" FOR LONDON

Laurillard and Grossmith have obtained the English rights to "The Road to Happiness," in which William Hodge is at present appearing at the Shubert Theater. A London production of the play will be made soon.

NEW MUSICAL PLAY AT PRINCESS

Elizabeth Marbury and F. Ray Comstock announce that the next production at the Princess Theater will be a musical comedy entitled, "Very Good Eddy."

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OTTO KRUGER

MR. DORAY

FRED THOMPSON VERY ILL

Builder of Hippodrome in Critical Condition in Polyclinic Hospital

Frederic Thompson, who built the New York Hippodrome and established Luna Park, at Coney Island, is seriously ill in Polyclinic Hospital, with acute Bright's disease and brain fever, following a nervous breakdown. It is said that although his condition is critical there is a chance for recovery.

Mr. Thompson returned two months ago from San Francisco where he had an amusement concession called Toyland, at the fair. The attraction was a failure. Recently Brooklyn business men arranged a benefit for him at Luna Park which netted about $2,000. It was planned to purchase a home for him at Coney Island.

At one time Mr. Thompson was an active producer. Among his theatrical enterphises were "Polly of the Circus" and "Via Wireless."

LILY LANGTRY TO RETURN

To Tour United States in Sydney Grundy's Comedy "Mrs. Thompson"

Lily Langtry is coming to the United States again for a tour in a new play by Sydney Grundy, entitled "Mrs. Thompson." It is a modern comedy in which Mrs. Langtry plays the part of an up-to-date business woman. It will be her first appearance here on the legitimate stage since 1904. She was last seen in this country in vaudeville in a sketch called "Helping the Cause."

Mrs. Langtry will arrive next month with her company. Her tour will be booked by Klaw and Erlanger, with Victor Kiraify and Harry S. Aylward in immediate charge of her affairs.

MAY IRWIN MAKES PRESIDENT LAUGH

WASHINGTON, D. C. (*Special*).—President Wilson, accompanied by the members of his Cabinet, occupied boxes at the New National Theater last Friday night for a special performance of May Irwin in "No. 33, Washington Square," in compliment to the National Press Club.

Miss Irwin made the trip from New York on what was described as a "pilgrimage of laughter," to make the President and the members of the club laugh. She succeeded in her mission. Affairs of state were quite forgotten while she was on the stage.

STARS TO APPEAR IN FASHION SHOW

Many of the stars now appearing in current attractions have volunteered their services to assist in the International Fashion Show at Carnegie Hall on Oct. 7, 8 and 9; part of the proceeds will go to the Actors' Fund of America. This list, of course, includes Lillian Russell, who always responds to a call for the Fund.

"COMES UP SMILING" CLOSES

CHICAGO (*Special*).—The engagement of "He Comes Up Smiling," at Powers Theater, was abruptly terminated last Saturday night after eighteen consecutive performances. Bernard Granville, who was seen in the leading role, will again be identified with the Shubert forces.

"TOO NEAR PARIS" TO OPEN OCT. 18

A. G. Delamater has selected Oct. 18 as the date for the New York opening of his French musical farce, "Too Near Paris." A preliminary engagement will be played in Washington.

In the cast are John W. Ransone, Liane Carrera, Charles P. Morrison, Henriette Lee, Nick Judels, Harrison Garrett and others.

"HIER ON DEMAIN"

A romantic extravaganza, called "Hier on Demain" (Yesterday or To-morrow"), by Pierre de Lanux, a Frenchman, is to be presented at Carnegie Hall on October 7. Alice Brady is to appear in one of the principal roles. June Eldridge and Grace La Rue will also be featured.

JULIA ARTHUR TO ACT HERE

Engaged by Selwyns to Play Principal Role in "The Eternal Magadene"

Selwyn and Company have corroborated the report published in last week's MIRROR of Julia Arthur's contemplated return to the stage, by announcing that they have engaged her for the principal role in their forthcoming production of "The Eternal Magdalene." The play is by Robert H. McLaughlin and attracted considerable attention when it was recently acted, for the first time, by a Cleveland stock company.

Miss Arthur left the stage sixteen years ago to become the wife of C. P. Cheney, Jr., a wealthy resident of Boston. Her last appearance before her retirement was as the Empress Josephine in "More Than Queen."

"THE GIRL OF TO-MORROW"

New Musical Comedy by Joe Howard to Open in Chicago Oct. 9

"The Girl of To-morrow," a new musical comedy by Joe Howard, will have its premiere at the La Salle Theater, Chicago, on Oct. 9. Rehearsals are in progress under the direction of Frank Smithson.

The company includes, in addition to Howard and Mabel McCane, Jack Gardner, Conroy and Lemaire, Regina Connelli, Edith Decker, and James J. Morton.

REICHER OPENS OFFICES

Stations to be Established for Membership Enrollment in People's Theater

Emanuel Reicher has opened offices for the Modern Stage and the American People's Theater, both of which are directed by him, in the Knickerbocker Theater Building. Here free membership cards to the latter organization may be obtained. These cards will entitle the holders to copies of a magazine to be published with each play. Stations have been established in various parts of the city for the convenience of those who wish to join the People's Theater.

LOPOKOVA WITH WASH. SQ. PLAYERS

Lydia Lopokova has joined the Washington Square Players, at the Bandbox Theater. When the first bill of the season is given on Monday evening, Oct. 4, she will play the part of Julie Bonheur, a Canuck girl, in Percy Mackaye's Yankee fantasy, "The Antick."

SOTHERN TO OPEN MONDAY NIGHT

E. H. Sothern will open his new season in Alfred Sutro's "The Two Virtues," at the Booth Theater on Monday night. A preliminary engagement is being played this week in Washington, D. C.

ARLISS IN PLAY BY TYNAN

George Arliss will shortly be seen in a new play by Brandon Tynan. His part will be that of a Roman Catholic priest.

It will be remembered that Mr. Arliss once played the part of a devil.

DIPPEL ENGAGES COMPOSER

Andreas Dippel has engaged Malvin M. Franklin, composer of the scene of "All Aboard," to write four numbers for "The Lilac Domino," which is now being presented in Philadelphia.

GOSSIP

Sydney Grant, who has been playing in "So Long Letty" on the Pacific Coast, is spending a few days in New York. He will resume his role next week when the play is revived at the Cort Theater in San Francisco.

Frances Neilson, the English playwright, arrived last week to take a six months' rest in this country. He brought several new plays with him, one of which is a war play.

William Bartlett Reynolds, having returned to New York from his New Hampshire farm, left for Atlantic City Saturday in the interests of Ethel Barrymore in "Emma McChesney & Co."

ACTORS' EQUITY ASS'N

Association Has Recovered $800 in Claims Since June

At the last meeting of the Council, held Sept. 21st in the Association's rooms, Suite 608 Longacre Building, the following were present: Mr. Francis Wilson, presiding; Messrs. Edward Abeles, George Arliss, Edwin Arden, Charles D. Coburn, Frank Craven, Jefferson De Angelis, Edward Ellis, Frank Gillmore, Howard Kyle, Richard A. Purdy and Grant Stewart.

New members elected:

Mabel Archdall	Thomas A. Magrane
Louis Hartman	Joe J. Sullivan
Leslie M. Hunt	Michael Willens

We have no desire to press an unpleasant topic too far, but we are compelled to quote a little from an editorial that appeared in The Cleveland *Leader*, on September 1st:

As for those ignorant of the stage and its people, if they know no better than to talk of things they know nothing about, it would seem that COMMON FAIRNESS AND DECENCY would keep them from CONDEMNING THE MANY FOR THE SHORTCOMINGS OF THE FEW, particularly when they are talking about women and morals—a subject on which NO MAN OF BREEDING PERMITS HIMSELF TO SPEAK LOOSELY.

That there have been players of both sexes, some of them eminent and justly so, who have shown too little regard for the accepted rules of life, is quite true. But that is no reason for calling all players immoral. We who are not of the stage have among us all sorts of wrongdoers, eminent and otherwise, yet we would not wish it said that we are all immoral.

A highly esteemed actor, in writing his acceptance of the A. E. A. deputyship for the company of which he is a member, says, "Candor compels me to say that I have met with many members who complain that results already obtained are scarcely commensurate with their early hopes." This expression was submitted to the Council and it was resolved to issue a printed statement forthwith, setting forth as nearly as possible an up-to-date list of things achieved.

Apropos of these occasional signs from uninformed and therefore disappointed members, it is well to remember that the Association could not wisely burn a lot of red fire every time it secures redress for a member. Sixteen dollars, nineteen dollars, thirty dollars, the respective amounts of the last three settlements made by correspondence from our office, are not of impressive size to the general reader, however much they may have signified to the individual beneficiaries. Our books show that we have recovered nearly $800 in claims of this nature since the annual meeting last June.

Furthermore, publication would violate the confidential nature of the A. E. A.'s work when it assumes to act as arbiter. It would be improper to mention the names of the parties involved, except where the case has attained a public trial, or where all efforts for a friendly settlement have failed.

Acknowledgment is due Messrs. Sturgis & Chaplin, the Association's attorneys at Portland, Maine, for the highly equitable way in which they handled an extreme situation concerning five of our members and thirty chorus singers, upon Sept. 18. Both actors and managers have registered their praises of these gentlemen with us.

When a producing firm rehearses a company four weeks in a new play and forty-eight hours before the opening, proffers them contracts providing a season of only two days, if the management so chooses, who can blame them for refusing to sign it?

And, when they ask to be engaged "for the run of the play," having been denied a contract for two weeks' employment, and it is not granted them, what respect can upright people hold for the management? Small wonder that indignant members are crying: "Why do we not declare a strike against such producers?"

By order of the Council.

HOWARD KYLE, *Cor. Sec.*
GRANT STEWART, *Rec. Sec.*

"QUINNEYS" TO BE GIVEN OCT. 18

Frederic Harrison and his English company will present "Quinneys" in one of the Shubert theaters on Oct. 18. The play is one of the current successes in London, having run for twenty-eight weeks at the Haymarket Theater. The title-role will be played by Frederic Ross, who was the original Drake in Louis N. Parker's play of that name.

FRIARS TO LAY CORNERSTONE

The Friars have selected Thursday, Oct. 21, as the date for laying the cornerstone of their new clubhouse in West Forty-eighth Street. George M. Cohan Abbot of the club, will preside and other Friars prominent in professional life will assist.

MISS STARR TO TOUR 20 WEEKS

Frances Starr has begun rehearsals of "Marie-Odile" in which she will tour for a season of twenty weeks. Her first engagement will be Detroit. At the end of her road season she will be presented by David Belasco in a new play by T. Wygney Perceval and Horace Hodges, authors of "Grumpy."

G. Dubkins Studio, N. Y.

MADAME ELIZABETTA MENZELI,

Successful Teacher of Ballet, Classic and Pantomime Dancing.

Madame Elizabetta Menzeli is an exceedingly busy woman these days. In addition to conducting her regular ballet classes she is looking after the tone pictures in "Ned Wayburn's Town Topics" and preparing an opera ballet and several dancing and singing acts.

Madame Menzeli has probably trained more of our leading dancers than any other teacher in America. Among her pupils are Dazie, Gertrude Hoffman, Ruth St. Denis, Maud Allan, Mazie King, Mlle. Myrtille, Frances Pritchard, and Ethel Gilmore.

Madame Menzeli was for many years a premiere danseuse in European and American opera houses. Among the ballets that she has created are "Pupil d'Amour," "La Reve," "Les Sylve," "The Wood Nymphs," "The Humming Bird" and others. She was the first in this country to play the part of Fenella from the mimo-dramatic grand opera, "The Dumb Girl of Portici," which is included in Pavlowa's repertoire this season.

FAVERSHAM ENGAGES COMPANY

The complete company which William Faversham has engaged for his tour with Julie Opp in "The Hawk" includes Grace Henderson, A. F. Byron, Arleen Mackett, Herbert Belmore, Elise Oldham, L'Estrange Millman, Magna Paxton, V. L. Granville, Bertha Cozens, Carlton Summers, Douglas Farne, Willard Perry, P. J. Maccord, and John Stanley.

MONTREAL THEATER BURNED

MONTREAL (*Special*).—The Princess Theater, located on St. Catherine Street, in the heart of the city, was partially destroyed by fire. The damage is estimated at more than $100,000. Miss Phyllis Neilson-Terry and her company were at the theater. Firemen saved most of the scenery and costumes.

HAS AN ARTIST'S EYE

(*San Francisco Rounder.*)

Mel Levey, from all accounts, is having the time of his life in New York. While looking at Gotham's sights he is also casting a business eye on the new feature films there. Mel has an eye for art, as years ago he handled comic cartoons on a San Francisco publication.

THEATER MANAGER DROWNS

CHESTER, PA. (*Special*).—Charles G. Skinner, manager of the Family Theater here, fell from a fire escape on his theater into Chester River this afternoon and was drowned. Skinner struck his head against a rock, was stunned and did not come to the surface. His body was recovered.

TO TRY OUT NEW PLAYS

The Garrick Company has been organized in Michigan with a capital stock of $100,000. The stockholders are Jessie Bonstelle, George Nicolai, of New York; E. D. Stair, Richard H. Lawrence, and A. A. Schantz, of Detroit. The first play they will produce is one written by Mrs. George P. Goodale, wife of a dramatic critic of Detroit. Jessie Bonstelle, the stock actress, will appear in them with her own company.

PITTSBURGH

PITTSBURGH, PA. (*Special*). — Although seen here on previous occasions, "The Bird of Paradise" played to good houses at the Alvin Sept. 20-25. This in itself shows the merit of the production. Carlotta Monterey was the Luna, Hooper Atchley the Paul Wilson, and Richard Gordon the beach comber, the latter giving an admirable interpretation of the role. "Hands Up" followed.

Thurston mystified and interested large audiences at the Lyceum week of Sept. 20. Among his feats were the Apotheosis of Peace and the Lady and the Lion. "The Rosary" Sept. 27-Oct. 1, which, by the way, will be the last time seen here.

Nora Bayes was the big headliner of the bill of vaudeville at the new Davis Sept. 20-25, and her act made a tremendous hit. Prevost and Brown, Stuart Barnes, Santley and Norton, and Chief Caupolican were other notables on the bill. Swan Wood is one of the features of the bill week Sept. 27.

"The Birth of a Nation" is still in its run at the Nixon, and the line at the box-office is ever present. The Grand had the film version of "Trilby" Sept. 20-25. "The Wonderful Adventure" was postponed one week. "The Melting Pot" closed at the Miles Sept. 25, and was followed by George Beban in "The Alien."

Billy Watson's Show drew capacity houses at the Gayety Sept. 20-25, with "The Liberty Girls" following. At the stock burlesque house (Victoria) the two burlettas were "Hotel Topsy-Turvey" and "O-Tello." The Schenley continues in varied photoplays.

D. JAY FACKINER.

WORCESTER

WORCESTER, MASS. (*Special*).—Pat White in the light musical comedy, "Casey in Society," played to slim houses at the Worcester Theater Sept. 20-22. The production was fair. One fault was its many musical numbers, there being thirty-five in all; twenty-three of these were in the first act. "Crackerjacks," with Phil Ott, played Sept. 16-18 to good-sized audiences. The best part of this show were the Aeroplane Girls, who did daring feats suspended from small aeroplanes.

The Three Kellos proved the hit of the bill at Poli's last week. They have an unusual acrobatic turn, which is very entertaining.

Plaza, Sept. 20-22: "The Merrymakers," musical comedy offering; Pearce and Burke, "Messenger Boy and City Shops," Boyle and Patsy, and the Youngers. Ella Hall in "Jewell" was the feature picture.

William H. Dehlman, manager of the Grand, has been given a vacation by Mr. Poli, and W. H. Stevens will take charge of the theater during his absence. This is Mr. Dehlman's first vacation in four years. Under the new management the Grand will undergo changes in appearance and policy. Instead of feature films, it will present small features and many of Griffith's short films, such as "The Battle." It has been announced by Mr. Poli that the Grand will not house a stock company this season. A great deal of disappointment has been felt in this announcement, as good stock companies can be made to pay in Worcester when under the proper management.

The colored residents of Worcester have taken up arms against the showing of "The Birth of a Nation" in this city.

FRANK H. ORDWAY.

MONTREAL

MONTREAL (*Special*).—Big houses greeted the opening of the season at the Princess Sept. 20-25, when the all-star production of "Trilby" was the attraction. The production was a thoroughly satisfying one in every way. The vocal numbers introduced by Miss Terry and George Macfarlane greatly added to the enjoyment of the performance. Sept. 27-Oct. 2, "The Birth of a Nation."

The amusing farce-comedy, "Rule of Three," was presented by His Majesty's Players to good business Sept. 20-25. Mrs. Flower gave Lillian Kemble a chance to do some capital comedy work. Charles Mackay as Jack Henley and William Webb as Major Flower, both scored. Caryl Gillon was very amusing as the bell boy, and Edna Preston did a clever piece of work as the ten-year old child, Sept. 20-25, "To-Day."

Charles Olcott in "Comic Opera in Ten Minutes" was one of the chief hits at the Orpheum. The contortionist turn of Les Gruhs is neat and original, and the rest of the programme comprising sketches, singing, and dancing, is of the usual merit.

The old favorites, Billy Watson and Ed. Lee Wrothe, are the bright particular stars in the show at the Gayety.

Clifford Alexander and Edna Preston, of His Majesty's Players, were married last week.

W. A. TREMAYNE.

ALBANY

ALBANY, N. Y. (*Special*).—"The Garden of Allah" closed a highly successful week's engagement at Harmanus Bleecker Hall Sept. 25, drawing full capacity houses. The cast included Lawson Butt, Miss Edyth Latimer, Howard Gould, and Albert Andrus. The gorgeous mounting of the play was a notable feature of the production. Next week, "Kick In" and "It Pays to Advertise."

At the Empire snappy burlesque entertainment was offered by Max Spiegel's new production, "The Strollers," including Gus Fay, Miss Doris Thayer, and the Hayward Sisters. Crowded houses as usual at this resort.

An excellent vaudeville bill at Proctor's Grand pleased full houses. The principal acts were: Al. and Fannie Steadman, Lillian Kingsbury, Maida De Long, the Parshleys, and Rogers, Pollock and Rogers.

At the Majestic vaudeville and pictures drew large crowds.

The Clinton Square, Proctor's Leland, Hudson, and the Colonial, the exclusively picture houses, all report heavy business for the week.

G. W. HERRICK.

ELGIN

ELGIN, ILL. (*Special*).—Grand (W. R. Newman, manager): "Human Hearts" was well presented by the Sherman Players Sept. 16-19. "Four Husbands," W. B. Friedlander's new tabloid musical comedy, Sept. 20-22, pleased splendid business. Ralph Whitehead headed the cast, ably assisted by Byrdine Zuber as the fascinating young woman. William M. Houch is the author, and Mr. Freidlander is responsible for the musical numbers. The chorus makes a fine appearance, and is above the average carried by tabloid musical comedy shows. The Sherman Players presented "One Day" Sept. 23-26 to the usual good business. Ralph W. Crocker has taken possession of the Star Theater. Charles T. Smith will continue as active manager.

MRS. J. A. DUMSER.

NEW YORK THEATERS

GEO. M. COHAN'S Theatre, Bway and 43rd Evgs. at 8:15 Mats. Wed. & Sat. at 2:15.
A. H. WOODS presents
JULIAN ELTINGE
IN
"COUSIN LUCY"
By Charles Klein.
Beg. Oct. 3, Elsie Janis in Miss Information

CORT 48th St., East of Broadway. Phone Bryant 46. Evenings at 8.20. Mats. Wed. & Sat. at 2.20.
JOHN CORT presents
A new three act comic opera
The Princess Pat
With ELEANOR PAINTER
Book of Lyrics by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham.

PALACE B. F. KEITH'S Broadway and 47th St. Mat. Daily at 2. 25-50-75c Every Night 25-50-75-1.-1.50 2 Big Concerts Sunday
FRITZI SCHEFF
ALEXANDER CARR
RALPH HERZ
FRANK FOGARTY
MURIEL WORTH & LEW BRICE
PAUL MORTON & NAOMI GLASS
THE COLOR SEA

BUFFALO

BUFFALO, N. Y. (*Special*).—Louis Mann was at the Teck Sept. 20-25 in "The Bubble," which went well. Attendance average. Week Sept. 27, "Trilby."

"The Girl from Utah" opens at the Star Thursday night, Sept. 23, for half week.

At Shea's, Sept. 20-25, Kathleen Clifford headed the bill with "The Smartest Chap in Town." The Avon Comedy Four was the special attraction.

Capacity audiences at the Gayety Sept. 20-25 enjoyed the Sporting Widows' "All in Fun." The MacFarland-Gibbons fight pictures were a feature.

At the Academy the Francoine Opera company presented "A Night in Venice" to crowded houses.

At the Majestic, Sept. 20-25, "A Little Girl in a Big City," with Laura Nelson in leading role. Fair houses. Week of Sept. 27, Thurston.

"Fair Co-Eds," a miniature musical comedy, was the headliner at the Olympic Sept. 20-25. D'Amico was also on the bill.

BARKER.

SYRACUSE

SYRACUSE, N. Y. (*Special*). — "On Trial" played at the Empire week of Sept. 13 to small houses. It was the consensus of opinion that the cast was not "big" enough to handle the play at the crucial stages.

"When Dreams Come True" played at the Wieting week of Sept. 13 to fair houses.

"The Girl from Utah" played to three capacity houses at the Empire Sept. 21, 22. It was the most delightful play seen here in a long time. Miss Sanderson charmed everyone both by her acting and personal qualities. Mr. Brian danced in his usual clever way. "Jo" Cawthorne was funnier than ever. [illegible] Sept. 25, "Daddy Long-Legs," with Ruth Chatterton. Week Sept. 27, "My Lady's [illegible]" [illegible] performance Sept. 27, Oct. 6-8. "It Pays to Advertise," Oct. 9, Ethel Barrymore in "Emma McChesney and Co."

FRED E. NORTON.

HOBOKEN HAS A STRAND

The Strand Theater (formerly Gayety), Hoboken, commences the season with vaudeville and pictures to very large audiences. The house has been completely refurnished and fixed up, interior and exterior, and the new manager and policy will begin a thorough test. Among the opening acts Sept. 20-22 were Claire Rochester and Billy McDermott, the tramp comedian. Appearing Sept. 23-25 were Five Antwerp Girls. Miss Lerain and company, Murray Larchman and company, Anthony and Rudeliff.

The Empire Theater, Hoboken, offered Bert Baker and "The Bon Ton Girls" Sept. 20-25, to S. R. O. at every performance. Bert Baker and Babe La Tour are two clever principals. Mabel McCloud is a fine dancer. A good bill is given. "Million Dollar Dolls" Sept. 27-Oct. 2.

NASHVILLE

NASHVILLE, TENN. (*Special*).—The Vendome Theater, which has been running pictures during the Summer, ushered in the new season Sept. 20 with "September Morn." A packed house was on hand for the first performance of a three-days' engagement. The last half of the week, "Kick In."

At the Princess the new split-week policy has proved very attractive. The bill for Sept. 20-22 was the Nazer Trio, Brannan and Carr, Seibini and Grovini, Hawley and Hawley, and Billy Bouncer.

The Tennessee State Fair, Sept. 20-25, brought a lot of visitors to town, many of whom enjoyed "The New Governor" at the Strand, and Olga Petrova in "The Vampire" at the Parthenon.

K. K. TATOM.

DETROIT

DETROIT, MICH. (*Special*).—The Shubert musical revue, "Hands Up," crowded the Garrick Theater Sept. 20-25. Irene Franklin shared honors with Maurice and Florence Walton. Next week, Taylor Holmes in "His Majesty, Bunker Bean."

Elsie Ferguson in "Outcast" was given a cordial reception at the Detroit Opera House Sept. 20-25. Next week, "Inside the Lines."

At the Temple Theater Elsa Ruegger and Edmond Lichtenstein headed a well-balanced bill. Elizabeth Murray and her dialect songs scored, and Claude Gillingwater and Edith Lyle were seen in a dramatic sketch, "Wives of the Rich."

"The Rosary" drew well at the Lyceum Theater Sept. 19-25. Next week, "A Little Girl in a Big City."

Burlesque was represented by "The Majestics" at the Gayety, and "Charming Widows" at the Cadillac.

ELVE A. MARSH.

NEW YORK THEATERS

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15
COHAN & HARRIS present
THE HOUSE OF GLASS
A new play by Max Marcin.

GAIETY Theatre, B'way and 46th St. Eves., 8:15. Mats., Wed. and Sat., 2:15. Phone 210 Bryant
COHAN & HARRIS present
"YOUNG AMERICA"
A new play by Fred Ballard.

ASTOR Broadway and 45th St., Evenings 8.15. Matinees Wednesday and Saturday at 2.15.
Geo. M. COHAN'S American Farce
"Hit-The-Trail Holliday"
With Fred Niblo as Billy Holliday

WINTER GARDEN B'way & 50th St. Phone, 9330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat. at 2
LAST WEEK
The Passing Show of 1915
In Preparation, THE WINTER GARDEN'S ANNUAL FALL PRODUCTION

SHUBERT 44th St., W. of B'way Phone 8439 Bryant. Eve 8.15 Mats. Wed & Sat 2.15
WILLIAM HODGE
"The Man From Home' Man Back Home" in
THE ROAD TO HAPPINESS

BOOTH Theatre, 45th St., West of B'way. Phone, 6100 Bryant. Evgs. 8.30. Mats. Wed. and Sat., 2.30.
LAST WEEK CYRIL HARCOURT'S
A Pair of Silk Stockings
With SAM SOTHERN and notable cast.
OCT. E. H. SOTHERN in "THE TWO VIRTUES"

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
Most Charming of All Viennese Operettas
The Blue Paradise
With CECIL LEAN
and the Best Singing Cast in New York

Lyric Theatre, 42d St., West of B'way. Phone 5216 Bryant. Matinees, Wednesday and Saturday, 2.15.
TWO IS COMPANY
A Musical Comedy in 3 acts.
? With a Notable Cast

Maxine Elliott's Thea., 39th nr. B'way. Phone 1476 Bryant. Evgs. 8.15. Mats., Wed. and Sat., 2.15.
George Mooser presents (in association with the Marbury-Comstock Co.) a new comedy
OUR CHILDREN
By Louis K. Anspacher
With EMMETT CORRIGAN.

THE BATTLE CRY of PEACE
VITAGRAPH, B'dway 44 St.
Twice To-day, 2:30 & 8:30
"Greatest war drama ever filmed."—N. Y. American.
—Featuring—
CHARLES RICHMAN
Mats. Except Sat., 25-50c-$1.00. Eves. & Sat. Mats., 25c-50c-75c-$1.00 and $2.00.

NEW YORK THEATERS

BELASCO West 44th St., Evgs. 8.30. Mats. Thursday and Saturday 2.30.
DAVID BELASCO presents
THE BOOMERANG
By Winchell Smith and Victor Mapes
Cast includes:
Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others

EMPIRE Broadway & 40th St. Evenings 8.15. Matinees Wednesday & Saturday at 2.15
Mr. Cyril Maude
LAST TWO WEEKS
In his international triumph
GRUMPY
By Hodges and Percyval.

FULTON 46th St., West of B'way Evenings 8.30. Mats. Wed. and Sat. at 2.30.
Estate of HENRY B. HARRIS presents
"SOME BABY"
By Zellah Covington and Jules Simonson
"A LAUGHING TRIUMPH."
—N. Y. American.

LYCEUM W. 45th St. Evenings at 8.15. Matinees, Thursday and Saturday at 2.15.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
MARIE TEMPEST
In the Double Comedy Bill
J. M. Barrie's new one act play "Rosalind" and Robert Marshall's 3 act comedy "The Duke of Killicrankie"

REPUBLIC W. 42d St. Evgs at 8.15 Mats., Wednesday and Saturday at 2.15.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
An an All Star Cast

HUDSON 44th St., near B'way. Evs. 8.15. Matinees Wed. and Sat. 2.15.
Direction SELWYN & CO.
UNDER FIRE with WILLIAM COURTENAY
by Roi Cooper Megrue
Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

HARRIS West 42nd St., Evenings at 8.15. Matinees Wed. and Saturday at 2.15.
Edgar Selwyn's melodramatic comedy
ROLLING STONES

New Amsterdam W. 42d St. Evenings at 8.15.
Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger, in association with George C. Tyler, will present
Holbrook Blinn's Company
in a play
MOLOCH
About War.
By Beulah M. Dix.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

LONDON, CANADA, Sept. 20, 1915.

Stock Editor DRAMATIC MIRROR:

DEAR SIR.—I will be much obliged if you will please give me the following particulars regarding a stock company through the columns of your paper: as I am desirous of bringing a good company into a first-class theater this Summer, will you please tell me the salaries I should pay to stage director and players, the usual expense of scenery, the royalty on the average good plays. Likewise how and where I could secure a good director and company? As I know nothing of the business, would I need a business-manager? What scenery should I have to start with, and would second-hand stuff do? If so, where can I secure it?

Trusting to see this in print shortly, I am,

Yours truly,

EDWARD SCOTT.

The foregoing communication, with its array of categorical questions calculated to stagger the most erudite theatrical economist, seems to be a fair test for THE TICKER. Stock quotations on all commodities, from actors to aniline dyes, have varied so on the recent bullish market that we hesitate to quote alleged exact figures; and since our correspondent is dealing in "futures" and does not expect deliveries before next Summer, it is deemed advisable to throw the question open to professional traders and toilers in the stock field. With the advent of so many permanent stock companies this season there may be many changes in the situation before Summer comes again, and this gives legitimate ground for speculation as to what the future of the stock business will probably be. Let all interested in the matter, actors, directors, scene painters and play agents, who have anything to offer in the way of information or suggestion, assist THE MIRROR in reflecting a flood of enlightenment upon London, Ont., that will make Mr. Scott feel like the discoverer of a new world.

TABOR OPEN TIME STOCK

DENVER, COL. (*Special*).—The Tabor passes into stock for three weeks, with Theodore Lorch, who promises an interesting group of plays that are distinct successes. Mr. McCort announces that if the Lorch company makes good it will remain indefinitely at the Tabor, and the traveling shows will be routed at the Broadway.

The Denham Theater is nearing its one thousandth performance. That occasion will be celebrated on Tuesday of this week. This theater has met the demand for good entertainment at popular prices and its reward has been the steady patronage of thousands of people each week. Mr. Woodward has given his patrons the best plays that the theatrical market afforded. The productions have at all times shown great care and sometimes an over elaboration, but there has never been lack of attention. The popularity of the company needs little comment—they are advertised by their loving friends. It is interesting to look back over the ninety-eight plays and notice the variety of the entertainment.

SARA FARRAR.

RALPH KELLARD'S FIRST FILM

Ralph Kellard has been engaged by William Fox, to be featured in a forthcoming Fox film, to be called "The Gift of the Sea"; this will mark Mr. Kellard's first appearance in motion pictures. Ralph Kellard's last appearance in New York was as leading man in "Rebecca of Sunnybrook Farm," at the Republic Theater, playing the role of "Mr. Aladin"; previous to that he had been under the management of David Belasco, appearing in "The Warrens of Virginia," and with David Warfield in "The Music Master"; for three seasons after his engagement with "Rebecca," Mr. Kellard appeared at the head of his own stock company at the Empire Theater, Syracuse, N. Y., and has since headed companies at the Alcazar Theater, San Francisco, Cal., and in Kansas City, Mo.; Springfield, Mass.; Cincinnati, Ohio; Milwaukee, Wis., and Washington, D. C.

GOOD AS THE ROAD SHOW

(*Sacramento Bee*)

The Brissac Company of players headed by Virginia Brissac established themselves in the good graces of Sacramento theatergoers by the presentation of "Within the Law." The Brissac players form the best stock company that has played in this city for years and years. Their performance was smoother, more finished and far more entertaining than many a widely-advertised road show that extracts high prices for seats.

It is not too much to say that "Within the Law," as presented by the Brissac players compares very favorably with the same play as given by the Margaret Illington Company.

REAL HONEYMOON IN HALIFAX

HALIFAX, N. S. (*Special*).—Academy Players gave "Kitty MacKay" Sept. 20 and week. Jane Morgan made one of the most notable successes of her career in the title-role. "Stop Thief" next.

John Brinnin, scenic artist with the Academy Players, married Miss Frances Malcolm, niece of Captain and Mrs. E. Young.

JAMES W. POWER.

FORD STOCK CO. IN TROY

TROY, N. Y. (*Special*).—The Ford Stock company opened its season at Rand's Opera House Sept. 20, in "Rebecca of Sunnybrook Farm," before a large and well-pleased house. Two Trojans, Miss Helen Barnett and Miss Helen Campbell, appeared in the cast and played their parts in an acceptable manner. Miss Irene Summerly played Rebecca and the leading male role was taken by Raymond Bloomer. The balance of the company is Frank Ford, Fred Quimby, Isabelle Sherman, Bertha Belnap, Alyce Parks Warren, David Clark, May Naughton, and Agnes Carron. Large and enthusiastic audiences all week prove that the company will become popular. Mr. Ford promises to produce only first-class plays, and for week of Sept. 27 the bill will be "The Blindness of Virtue."

CHARLES H. EVANS.

ST. PAUL FALLS FOR "POLLY"

ST. PAUL, MINN. (*Special*).—Though Molly Fisher has been seen to advantage in many roles since her advent here in stock work, her "Polly of the Circus," at the Shubert Sept. 19-25, was undoubtedly the most delectable bit she has favored St. Paul with. The Ernest Fisher Players gave fine support. Sam Meharry played Douglas; Frederic Van Rensslaer, Deacon Strong; Earl Lee, Elverson; Harry La Cour, Doctor Hartley; Billy Kent, Hasty Jones; Duncan Penwarden, Big Jim; Ernest Fisher, Uncle Toby; Pete Raymond, Joe Barker, and the balance of the roles were well handled by Everard Lehman, Muriel Cole, Arnie Neil, Alice De Lane, Agatha Brown, and Genevieve Cliff. "Within the Law," Sept. 26-Oct. 2. "The Time, the Place and the Girl," Oct. 3-9.

JOSEPH J. PFISTER.

MISS RUTH ROBINSON.

Ruth Robinson, leading woman at B. F. Keith's Bronx Theater has already made many friends and gained a large following by her clever work and unusual versatility, opening in the intense dramatic role of Monique, in "The Spy," following with Anna Stevens in "The Revolt," "Polly of the Circus" and last week in Helen Steele in "The Misleading Lady." Although the four parts cover a wide range, each one was exceptionally well done.

Miss Robinson was born in Lawrence, Kansas, in 1890, her grandfather, Benj. Franklin Hopper, being one of the pioneers of that state. Shortly after her birth, Miss Robinson's family moved to Topeka, where she lived until her first professional engagement, which was in tabloid stock at the old Crawford Theater. Shortly afterward she joined the Woodward road company, touring the Middle West. Her first stock engagement was at the Majestic Theater, Topeka, with North Bros. After that she played leading business at Oklahoma City, Fort Worth, Texas, and other Middle West cities.

While this is Miss Robinson's first eastern engagement, she is much pleased with New York, and intends to remain in stock the balance of this season, but will undoubtedly be seen in a Broadway production next year.

NOA IS "THE MASTER MIND"

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Master Mind" gave excellent satisfaction to large houses. Julian Noa in the Breese role scored a big success and deserved the liberal applause bestowed upon him. Ruth Lechler was exceptionally strong in the emotional role of Lucene Blount. J. B. Whiteman as Court land Wainwright did good work. Walter H. Bedell, Elmer Thompson, Katherine Barry, and Leah Janoe deserve mention. The company furnished a well balanced support. The play was finely staged under the direction of William H. Dimock. "The County Chairman," Sept. 27-Oct. 2.

W. S. PRATT.

NEW STOCK IN RICHMOND

RICHMOND, VA. (*Special*).—Jake Wells, lessee of the Bijou, announces that this popular playhouse will be the home of the Dorothy Mortimer company for an indefinite engagement of stock, beginning Sept. 27 with "Jerry." Harry B. McNivers will be the house manager and E. A. Schiller the company manager. Miss Dorothy Mortimer is the star and Guy Harrington is the leading man. Among the other members of the company will be Misses Victoria Montgomery, Elizabeth Hunt, Margaret Snow, and Gertrude Wyndon. Messrs. F. J. Hetterick, Edwin Nanary, Thomas McKnight, Harry Hockey, Joseph Smith, and Edwin Burke. E. L. Conness will be the local representative of Mr. Schiller and Horace E. Siller is the scenic artist. Matinees on Tuesdays, Thursdays and Saturdays. The sale of seats so far indicates crowded houses for the entire week.

NEALAND MCCONNELL.

"READY MONEY" MADE IN ELMIRA

ELMIRA, N. Y. (*Special*).—The popular Mozart Players scored another distinct hit in "Ready Money" at the Mozart, Sept. 20-25; large business. Victor Browne was a clever Stephen Baird; Harold Salter, in his first big part of the season, won approval as Jackson Ives, and Alice Clements was a charming Grace Tyler. Others who assisted conspicuously were Charles Dey, Harry C. McKee, Arthur Griffin, Henry Williman, Joseph Latham, Verne Sheridan, Cliff Hyde, Gail Truitt, Emma Carrington, and Madeline Knapp. Special scenery by Karle Amend added attractiveness to the stage and Carle Oltz led the orchestra with much skill. "The Heart of Maryland," Sept. 27-Oct. 2.

J. MAXWELL BEERS.

SCORES SCOTCH HIT IN HALIFAX

Miss Jane Morgan, the popular leading lady who played with the Hyperion Players last season in New Haven, is proving to be a tremendous favorite with the Haligonians up north in Halifax. The *Acadian Recorder* pays Miss Morgan the following tribute:

"The audience are given the opportunity to see why Miss Morgan is held in such high esteem as an actress when they see her as 'Kitty McKay.' She was charming, tantalizing, full of fun, ready for pranks, plenty of repartee, giving as 'good as was sent,' while her Scotch dialect was perfect. She has the part of the play, and she easily makes it so by her clever artistic performance, one that will be classed among her very best in Halifax, and she has given many excellent portrayals."

PORTLAND VS. PORTLAND

Stock Companies Prosper on the Pacific and Close on the Atlantic Coast

PORTLAND, ORE. (*Special*).—In an excellent production of "The Misleading Lady," the Baker Players, the second week of the season, strengthened their hold upon popular favor among the patrons of stock. Frances McHenry and Edward Woodruff played the leading parts with a high quality of dramatic cleverness. Will F. Lloyd made an excellent Henry Tracy. Walter Regan, the new juvenile, won instant favor.

The Frank Rich Musical Comedy company did so good a business during the second week of "On the Great White Way," at the National, that the attraction was continued into a third week. Frank Confer and Dora Gardiner scored big hits.

PORTLAND, ME. (*Special*).—The Royster-Dudley Musical Stock company, at the local Keith Theater, closed Saturday night because it did not meet with financial success. The final performances were given as a benefit to get the company back to New York. Portland seems to be demonstrating by its lack of attendance that it does not, at the present time, care for stock companies.

The musical stock at the Cape Theater has closed, and reports business not up to last season's record. The weather, no doubt, militated against success at this shore resort theater.

HOUSE OWNED THE HOUSE

That the aim of the B. F. Keith management to furnish for the Bronx Theater audiences all the latest Broadway successes that have been released for stock, was evidenced in the presentation of "The Misleading Lady," week of Sept. 20, and in the announcement of the plays to follow. Ruth Robinson was well received in the name part and Walter P. Richardson very successful as Jack Craigen. The honors of the production fell to Fred. C. House, as Boney, who compelled laughter by facial expression and gesture, and as the play was written for that purpose, it gave him the opportunities he knows so well how to grasp. The parts of Henry Tracey, by Walter Marshall, Jane Wentworth, by Margaret Fielding, Mrs. John W. Cannell, by Luella Morey, were well played. Other parts were satisfactorily played by Albert Gebhardt, Russell Parker, Frank Carter, Emma Lowenthal, Pearl Kinkade, Frank Bass, Clay Morgan and Edward Abbey. Week of Sept. 27, "A Fool There Was."

IDA C. MALCOMSON.

RIVAL STOCK IN BALTIMORE

BALTIMORE, MD. (*Special*).—The most important event of the week was the announcement that the Colonial would enter the field this season as a stock house and under the management of Stair and Havlin. This was news indeed, as it was pretty well understood that the house would remain dark. The company installed at the Colonial by the Stair and Havlin Company will be known as "The Colonial Players," and the organization is headed by Roy Walling and Margaret Lotus. The opening bill is "Tess of the Storm Country." Charles F. Lawrence will be retained as house manager. No better choice could have been made, and if there is room in Baltimore for another stock company Charlie Lawrence is the man to get the business. The entry of another stock company in the local field will be watched with interest, as there is hardly a large enough public in this city to support two such organizations. The scale of prices at the Colonial will be slightly lower than those in vogue at the Auditorium, which house is now offering productions worth considerably more than is charged. In fact, Baltimore can now boast without exaggeration of possessing one of the best all-round stock companies in this country, and it will be hard to equal it.

I. B. KREIS.

KING TAKES "THE THIRD DEGREE"

PITTSBURGH (*Special*).—"The Third Degree" was the offering of the Marguerite Bryant Players at the Empire, under the direction of Joseph King. In the role of Mrs. Jeffries, Jr., Marguerite Bryant won instant favor, especially in the heavier scenes. The Brewster of the production was in the hands of Joseph King, and his lawyer was one of the bright spots of the piece. Mrs. Edward McHugh was praiseworthy as the senior Mrs. Jeffries. Among others in the cast were Jack Morgan, Frank McHugh, Charles Kramer, Jack Alford, F. Chester Woodward, and Matt McHugh. "Too Many Cooks," week Sept. 27.

D. JAY FACKINER.

NO LIGHT HOUSE

HARTFORD, CONN. (*Special*).—The Poli Players presented "The House of a Thousand Candles" week of Sept. 20. Ben MacQuarrie did some of his best work, and Billie Long had a role which afforded her considerable opportunities. Harry Hollingsworth, John Ellis, Eugene Desmond, Marie Steffan, and Bessie McAllister were up to the usual standard. Forrest Seabury did well in a part very unlike those he usually takes. Attendance large.

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COMPLETE CRESCENT STOCK ROSTER

Here we have a complete list of selected players who comprise the Crescent Theater Stock company of Brooklyn for the 1915-16 season:

Miss Dorothy Shoemaker, Mr. Edward Everett Horton, Miss Annette Tyler, Miss Virginia Howell, Mr. William E. Blake, Miss Faith Avery, Miss Leah Peck, Mr. Joseph Lawrence, Miss Beatrice Moreland, Mr. Bert Wilcox, Mr. Ralph Remley, Miss Mardette Frost, Mr. Charles C. Wilson, Miss Marguerite Tebeau, Mr. Arthur Mack, Mr. Frederick Webber, Mr. James R. Field, Mr. J. J. Hyland, and Mr. William Davidge.

Manager William Wood has taken great pains in selecting his company and promises many surprises in the way of big attractions.

This excellent company is under the stage direction of Mr. T. C. Masson and Mr. Arthur Mack. These two men need no introduction to theatergoers.

Miss Dorothy Shoemaker, Brooklyn's talented leading lady, has already become a favorite of the Crescent's patrons, and her popularity is steadily increasing.

Edward Everett Horton, the leading man, does not rely solely on stock for theatrical fame, having played important parts in three Broadway productions, "The Man Who Stood Still," "The Cheater," and "Elevating a Husband." Mr. Horton has just completed a run of sixty-five weeks at the head of the B. F. Keith company of Portland, Me.

Beginning the week of Sept. 27, the Crescent Theater presents "Years of Discretion," the Hatton play which scored a tremendous success at Mr. Belasco's theater in Manhattan. LEONARD BONIEL.

EMERSON PLAYERS WIN LOWELL

LOWELL, MASS. (*Special*).—The Emerson Players opened their season at Lowell in "Within the Law" and scored a big success. An excellent company, headed by Homer Barton and Ann O'Day made a decided impression and consequently business has been splendid. The complete company, under the direction of Frank Wright is as follows: Miss Dora Booth, Miss Darel Goodwin, Miss Ciara Sidney, Mr. Joseph Crehan, Mr. Walter Von Beokman, Mr. Henry Crosson, Mr. Carson Davenport, Mr. Forrest Gordon, Mr. Herbert Augustine.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

DOUBLE STOCK IN KANSAS CITY

The Auditorium Stock Company has opened the new season at the theater of that name with several very attractive offerings and the organization promises to be even more popular than before. E. J. Blunkall is the lessee and director of the company and he promises to give Kansas City the very best plays that can be secured for stock use. Dwight Meade is leading man, and Mary Frey who played leads the latter part of last season in the same company, will be leading woman. Myrtle Bordine is the ingenue; Ted Gibson, juvenile; Edna Ellsmere, second leads; Clay clement, characters; Henry Crosby, characters; Ada Head, Emory Blunkall, Frederick B. Manatt, Jas. T. Bysel, Marie Kelley, Lawrence Simpson and John Quick make up the remainder of the cast. "Within the Law" was the opening bill, while "The Third Party," and "Bought and Paid For" have followed during the succeeding weeks. All have proven very entertaining and have shown the players in a diversity of parts. "The Miracle Man," 26-2.

Kansas City has a popular stock company at the Garden Theater, bearing the name of Dubinsky Brothers and presenting "Stop Thief," "Madame X," and "Brewster's Millions." Ed Dubinsky and Irene Daniel carry the leads. Barney Dubinsky, Charles Cubine, LeRoy Bailey, Billy Nebauer, Eva Craig, Frances Valley, Florence Woodward, Roy Sutherland, Charles Dozier, and L. Rufus Hill are the supporting members of the organization. "Shepherd of the Hills," 26-2. D. KEEDY CAMPBELL.

"THE SCENERY WAS BEAUTIFUL"

JACKSONVILLE, FLORIDA (*Special*).—The chief fault with The Hazele Burgess Players production of "The Rosary" was that the play (a poor one at the best), was woefully miscast. Vernon Wallace worked hard as Father Brian Kelly, but simply didn't look the part. Joseph Remington should have been the priest, as he has the build for the part, and William Scheller should have been Wright. Shirley Mayberry did splendid work in the dual role of Vera and Alice, and Mary Kennedy and Jessie Livingston were seen to excellent advantage. As I was leaving the theater I overheard one person ask another how he liked the play, and the reply was that "The scenery was beautiful." Next week "The Blindness of Virtue." WILLIAM L. BOYKIN.

RESEMBLES "THE GREAT HODGE"

(*New Orleans Picayune.*)

In Robert P. Gleckler's interpretation of "The Man from Home," this week's effort of the Baldwin Players at the Crescent Theater, New Orleans theatergoers have a treat such as they can expect on the rarest of occasions in stock offerings. We recall vividly the Daniel Voorhies Pike of William Hodge. We thrilled at his Americanisms, loved his simplicity and worshipped his punch and nerve. And as we watched Mr. Gleckler go through the part, in personal appearance resembling the great Hodge in many ways, and possessed of many of the same tricks and mannerisms, it seemed at times that Hodge was before us.

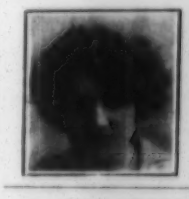
FAY BAINTER A FAVORITE

DES MOINES (*Special*).—Princess Stock company opened in "Within the Law," and Miss Fay Bainter as Mary Turner gave one of the best performances of her career at the Princess, while Charles Gunn made the most of the role of Joe Garson. Robert Brister as Richard Gilder gave a splendid performance. "Seven Keys to Baldpate" for week of Sept. 13 also proved to be a hit. The entire company are seen to advantage and Elbert and Getchell are to be congratulated on the excellence of the entire cast. "Madame Sherry" for week of Sept. 20 will prove Miss Bainter's versatility. A. KAHN.

ADAIR-DAWN TOURING STOCK

The Adair and Dawn Stock company are rehearsing in Cincinnati, where they will remain until every detail has been completed. Four new plays by Mr. Ray Adair will be included in the repertoire, namely, "The Trail of the Lone Wolf," "The Bribe," "Mon Cherie," and "The Leper of Man." Each will be a complete production, and Mr. Adair and Miss Edna Dawn will play the leading roles, supported by selected casts. The show is booked solid in Ohio and Pennsylvania until May 8.

Jack Marvin, well known as a stock leading man, is winning new laurels as the reporter in "Molly and I," the new La Salle production, with Lina Abarbanell as the star.



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BOSTON

Boreal Breezes Bring Business Back to the Hub's Prostrated Playhouses

BOSTON (*Special*).—During the heated term of the middle of the month two houses closed temporarily, the Hollis, for which "She's In Again" was a poor choice anyway, and the Plymouth, where "The White Feather" suffered undeservedly poor business. The Hollis will reopen Oct. 4 with "A Pair of Silk Stockings," in which Sam Sothern now plays his original part, and the Plymouth on the same evening with the first important production of "Back Home," a play drawn from Irvin Cobb's *Saturday Evening Post* stories. John Cope will play Judge Priest. The change in the booking of "Silk Stockings," which was to go to the Wilbur, will allow "Nobody Home" to run its prosperous course at the latter house.

There is more than an even chance that the house the Triangle Film Company is to have in Boston will be the Majestic, after the long run of "The Birth of a Nation" is over, a month hence.

Business at the theaters has been uncommonly good since the cool days came. "Nobody Home," "Twin Beds" at the Park Square, "The Follies" at the Colonial, and "Experience" at the Shubert have been selling out every night.

In the absence of Mary Young, Betty Barnicoat has been playing the leads at the Castle Square, and made a particularly good impression last week as the sprightly heroine of "The Girl in a Taxi." The play of the week at the Castle is "The Miracle Man," with Theodore Friebus as the Patriarch.

"On Trial" replaced "The Song of Songs" at the Tremont last night.

Nothing more is heard of Lester Lonergan's projected season at the Toy, which will reopen Sept. 30 with "The Victory," an allegorical war play by Ella Wheeler Wilcox and Ruth Helen Davis. The production is in charge of Ada Dow Currier, the teacher of Julia Marlowe thirty years years ago.

Gertrude Hoffmann in "Sumurun" heads the bill at Keith's.

Max Rabinoff and Madame Pavlowa announce twenty-four performances of opera and ballet at the Boston Opera House, beginning Nov. 15.

FORREST IZARD.

PHILADELPHIA

Something "Happened" in the Quaker City But Critics Can't Decide "What"

PHILADELPHIA (*Special*).—Gradually but slowly the theaters are beginning to open with their Fall attractions. Beginning Sept. 27, the Garrick opened with a return engagement of "Potash and Perlmutter," while at the Lyric Philadelphians saw for the first time "The Lilac Domino." The Broad has not yet begun its season and at the Forrest "The Birth of a Nation" is continuing its highly successful run.

At the Adelphi a new drama, "What Happened," is still the attraction, having had its initial performance on Sept. 23. The local critics were not very gentle in their handling of the "comedy drama by Guy F. Bragdon"; the author evidently liked his first name, for the play certainly gayed the audience.

Keith's last week did the biggest weekly business of the year, breaking all records. This was due to Gertrude Hoffmann in her tabloid edition of "Sumurun." When girls with scanty costumes and Oriental settings are to be seen in the City of Brotherly Love you can always count on big box-office receipts. Manager Harry Jordan tried to get the Hoffmann act for another week, but was unsuccessful.

The two theaters which this season will be under new management, the Metropolitan Opera House and the Chestnut, are both in the hands of the decorators and will open the first week in October. The first mentioned house is under the direction of the Shuberts and will be devoted to vaudeville and pictures, with special nights for grand opera reserved by the Metropolitan company. The Chestnut has been rented by the Triangle Film Company.

This week application was made to the courts for a charter for the Actors' Society of Philadelphia, which will operate the Little Theater during the coming Winter.

J. SOLIS-COHEN, JR.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Macauley's Theater will be dark until Sept. 30, when Mrs. Patrick Campbell comes for four performances, presenting "Pension" and "The Second Mrs. Tanqueray." Interest in the coming engagement is already evidenced by the sale of tickets. The attraction at the New Buckingham is "The Record Breakers" with Jack Reid and a magnetic chorus. Business excellent.

Special features at the moving picture places are Marie Tempest in "Mrs. Plum's Pudding" and Cyril Maude's "Peer Gynt." All of the picture houses are drawing large patronage.

The B. F. Keith vaudeville theater offers an exceptionally strong bill, including Parillo and Frabito, Henry G. Rudolph, Weimers and Burke, O'Brien, Havel and company, Belle Baker, and Tom Lewis and a strong company in a baseball comedy styled "Brother Fans." Crowded houses.

Running races at Douglas Park, which started Sept. 19, attracted many strangers to the city and the amusement places are profiting thereby.

Henry Mary announces a series of concerts for the season 1915-16 with such artists as Mischa Elman, Frances Ingram, Harold Bauer, and Madame Matha.

The condition of Manager John T. Macauley, who has been seriously ill, continues unchanged.

Colonel Columbus Simons, the genial manager of Riverview, one of Louisville's most attractive open-air places of amusement, will keep his beautiful park open until about Oct. 15.

Plans for the season of grand opera to be given in Louisville in November are being rapidly perfected. The Pavlowa Ballet company has been engaged and the name of Ricardo Martin added to the notable list of artists signed.

Presley L. Hamilton, treasurer of Macauley's, is again officiating in the box-office at Douglas Park, where the races are drawing very large attendance.

CHARLES D. CLARKE.

OTTAWA

OTTAWA, ONTARIO (*Special*).—Russell: "Trilby" was presented by an all-star company Sept. 17, 18, and matinee to the largest and most enthusiastic audiences seen in this house since two years, and certain calls were frequent.

Dominion, week Sept. 20-25: Pauline, the hypnotist, and Jack Corcoran and Tom Dingle scored great hits to capacity business.

The Francais: "Uncle Hiram in New York" by the Cliff Watson company. Victor Decellier, the Parisian singer, and very good pictures to very big business.

J. H. DU BE.

CHICAGO

"He Goes Out Grinning" is the Conclusion of Bernard Granville's Musical Venture—Little Theater Plans

CHICAGO (*Special*).—Paradoxically, the only local opening is caused by a closing. Bernard Granville, who tried the musico-terpsichorean treatment in a heroic attempt to galvanize Douglas Fairbanks's former failure, "He Comes Up Smiling," was unable to withstand the hot spell at Powers; consequently Granville "Goes Out Grinning" and back to Gotham. The production is booked for an indefinite run in one of our most popular storehouses.

As if to take the places of the Granville Guards at local trenches, the choristers, executive and artistic staffs of the Boston Grand Opera company mobilized and moved to the Lake front, reinforcing the Pavlowa Imperial Ballet Russe, who have been "russ-ticating" in this sector since the close of their road tour in July. When the principals arrive it will bring the roster of the entire aggregation above 250 persons at the Auditorium, where they open the operatic-choreographic season on Oct. 4 in "The Dumb Girl." Incidentally, forty musicians from Boston and twenty from New York are reinforcing the band, but maybe the local union doesn't know that yet, so we had better not mention it here.

By the way, a letter from Campanini which leaked into type, alleges that one Tullio Serafin, of Milan, is to take the baton of Toscanini at the Metropolitan.

Unusual interest attaches to the Chicago Little Theater's succinct announcement that it opens its regular season Oct. 12. An atmosphere of mystery surrounds the title of the opening production, "Shadow Magic," a diversion devised by Bergi and Arthur Hight, of Florence, Italy. The nature of the play has not as yet been divulged.

The opening production is to be followed by Andreyev's "The Pretty Sabine Women," Cloyd Head's "Grotesques," and Maurice Browne's "The King of the Jews." The last two-named plays are by members of the Chicago Little Theater company. This looks as if the Little Theater were already producing its own playwrights. Let us hope that they do not prove to be Little Playwrights, since we have plenty of that size in stock now.

DONALD STUART.

BALTIMORE

Academy of Music Under Management of Tunis Dean Opens Promising Season With Opera

BALTIMORE, MD. (*Special*).—The Academy of Music inaugurated its regular season on Monday night, when the San Carlo Grand Opera opened a week's engagement with a production of Verdi's "Rigoletto." The company is well known in Baltimore, having made a most agreeable impression last season when it made its initial debut in Baltimore at the Academy, and its return so early in the season was the result of numerous requests from theatergoers and music lovers. The repertoire for the week includes in order named: "Aida," "Martha," "Lucia," "Cavelleria Rusticana," "Pagliacci," "Carmen," "Tales of Hoffman," and "Il Trovatore." Tunis F. Dean is again controlling the destinies of the Academy. Mr. Dean's splendid work as house manager, needs no comment at this late date, for he is the most successful manager in its history. Harry Henkle again greets his host of friends in the capacity of assistant manager. The Academy was crowded to its capacity for the opening, a very fashionable audience being present. Next week, "Hands Up." Mr. Dean has just announced a remarkable array of attractions, beginning with "Hands Up," and continuing until mid-January in order named. Baltimore is to see "The Lilac Domino," "High Jinks," "Trilby," Elsie Ferguson in "Outcast," Blanche Bates, Otis Skinner, "The Follies," "Nobody Home," "Passing Show," Julien Eltinge, "Maid in America," "Watch Your Step," "Chin-Chin," "Blue Paradise," and the first production of Jacobi's new operetta, "Sibil," with Donald Brian, Julia Sanderson, and Joe Cawthorn.

The return of that perennial success, "Peg o' My Heart," to Ford's, brought forth a splendid audience, and when one bears in mind that it was the third visit in two seasons to the same house, the strong appeal that this little comedy makes to the public becomes forcibly apparent. Although Baltimore never had Laurette Taylor, it has been fortunate in having seen two Pegs of almost equal charm. On the occasion of the first engagements Elsa Ryan had the title-role, and this week Florence Martin proves herself an actress of decided ability. The supporting company is good, but hardly equals the former one in all respects. Next week, "Potash and Perlmutter."

The Messrs. Ford have planned a series of matinee musicales on Thursday afternoons, beginning Oct. 7. Albert Spaulding, the American violinist, who has not been heard in Baltimore for years, is the first artist. Following Mr. Spaulding will come Mary Garden, Emmy Destinn, Pasquale Amato, Olive Fremstadt, Schumann-Heink, and other artists of world wide fame.

The week's review would not be complete without a mention of David Bispham, who headed the bill at the Maryland. He is an artist of such distinction and poise, that his entry into the field of vaudeville is an event of extraordinary interest and purpose. His voice, while showing some wear, still retains its wonderful clarity of tone flexibility, and remarkable resonance. Mr. Bispham received remarkable ovations at every performance, and vaudeville has again proven that it is cosmopolitan above all else. A sketch, "Ships That Pass In the Night," proved interesting, chiefly because it was particularly well acted.

I. B. KREIS.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Those who claim to study theatrical wants here insist that the public would like to see Big Time Vaudeville installed here at Keith's once more. Why not try Portland out on some of the *big* acts like "War Brides," etc.? The audiences packed the house at 75 cents and $1 to "Birth of a Nation": why not send us some of the other big attractions? The big film plays a return engagement here next week.

The New Portland is still packing the house to vaudeville and pictures. The New Empire picture house remains as popular as usual. No hard luck stories from the picture house managers this season. When the legitimate theater cleans house and strikes from its list such plays as "Innocence," "The Song of Songs," and other disgusting offerings, men and women who now take the young people of their families to the best film productions may return to their old seats in the legitimate theaters, and we will hear no more of the hard-luck stories of the misled manager, who thinks he understands the American public.

AGNES ARMSTRONG.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret: Berkeley, Cal., Aug. 12—indef.
BACK Home (Selwyn and Co.): Boston Oct. 4-16.
BARRYMORE, Ethel (Chas. Frohman Corporation): Atlantic City, N. J., Oct. 4-6, Trenton 7, Albany, N. Y., 8, Syracuse 9.
BIRD of Paradise (Oliver Morosco): Cinti. 26-Oct. 2, Indianapolis 4-9, Middletown 10, Springfield, O., 11, Dayton 12, 13.
BLUE Bird (Messrs. Shubert): Cleveland 27-Oct. 2.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
CALLING of Dan Matthews (Gaskill and MacVitty): Seattle 26-29, Tacoma 30.
CAMPBELL, Mrs. Patrick: Indianapolis 27-29.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
DADDY Long-Legs (Henry Miller): Rochester, N. Y., 27-Oct. 2.
EXPERIENCE (Wm. Elliott): Boston Aug. 28—indef.
FAVERSHAM, William (Messrs. Shubert): Pittsburgh Oct. 4-9.
FERGUSON, Elsie (Chas. Frohman, Inc., and Klaw and Erlanger): Cleveland 27-Oct. 2.
FRECKLES (Western: Broadway Amusement Co.): Dodgeville, Wis., 29, Fennimore 30.
FRECKLES (Co. B: Broadway Amusement Co.): Owensboro, Ky., 30.
FULL House (Co. A: H. H. Frazee): B'klyn 26-Oct. 2.
FULL House (Co. B: H. H. Frazee): Indianapolis 27-Oct. 2.
FULL House (Co. C: H. H. Frazee): Trenton, N. J., 29-Oct. 2.
GEORGE, Grace: N.Y.C. 28—indef.
GILLETTE, William (Chas. Frohman Corporation): Atlantic City, N. J., Oct. 8, 9.
GIRL Outlaw (Clyde E. Anderson): Beacon, Mich., 29, Otisville 30, Millington Oct. 1, Mayville 2, Clifford 3, North Branch 4, Brown City 5, Armada 6, Romeo 7, Almont 8, Metamora 9, Union 10, Clarkston 11, Holly 12, Lendon 13.
HE Comes Up Smiling (A. H. Woods): Chgo. 5—indef.
HIT the Trail Holliday (Cohan and Harris): N.Y.C. 13—indef.
HODGE, William (Lee Shubert): N.Y.C. Aug. 30—indef.
HOLMES, Taylor (Joseph Brooks): Detroit 26-Oct. 2.
HOUSE of Glass (Cohan and Harris): N.Y.C. 1—indef.
HUSBAND and Wife (Wm. A. Brady): N.Y.C. 23—indef.
ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8-Oct. 2.
INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): Detroit 27-Oct. 2, Chgo. 3—indef.
IRVING Place Theater: N.Y.C. 1—indef.
IRWIN, May: N.Y.C. 27—indef.
IT Pays to Advertise (Cohan and Harris): Chgo. 2—indef.
IT Pays to Advertise (Cohan and Harris): B'klyn 26, Oct. 2.
IT Pays to Advertise (Cohan and Harris): Corning, N. Y., 29, Ithaca 30, Sayre, Pa., Oct. 1, Binghamton, N. Y., 2.
IT Pays to Advertise (Cohan and Harris): New Brunswick, N. J., 29, Reading, Pa., 30, Wilmington, Del., Oct. 1, 2.
KICK In (A. H. Woods): Chgo. Aug. 10—indef.
LAW of the Land (Wm. A. Brady): St. Louis 26-Oct. 2.
LITTLE Girl in a Big City (Schutter and Montgomery): Detroit 26-Oct. 2.
MANN, Louis (Messrs. Shubert): N.Y.C. 26-Oct. 2.
MAUDE, Cyril: N.Y.C. 13—indef.
MOLOCH (Klaw and Erlanger): N.Y.C. 20—indef.
NEW Henrietta (Joseph H. Brooks): 'Frisco 6-Oct. 2.
NEW Shylock (A. H. Woods): Atlantic City, N. J., 27-Oct. 2.
OMAR, the Tentmaker (Tully and Buckland): New Orleans 26-Oct. 2, Baton Rouge 4, Natchez, Miss., 5, Yazoo City 6, Greenwood 7, Greenville 8, Vicksburg 9, Monroe, La., 11, Ruston 12, Shreveport 13.
ON Trial (Cohan and Harris): Boston 27—indef.
ON Trial (Cohan and Harris): Elmira, N. Y., 29, 30, Binghamton Oct. 1, Bradford, Pa., 2.
ON Trial (Cohan and Harris): Duluth, Minn., 26-Oct. 2.
OUR Children (Oliver Morosco): N.Y.C. 23—indef.
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. 14-Oct. 2.
PAIR of Sixes (Co. A: H. H. Frazee): Hartford, Conn., 27-30.
PAIR of Sixes (Co. B: H. H. Frazee): Spokane, Wash., 29, 30.
PAIR of Sixes (Co. C: H. H. Frazee): Atlanta, Ga., 27-30.
PAIR of Sixes (Co. D: H. H. Frazee): Latrobe, Pa., 29, Blairsville, 30
PATTON, W. B. (Frank B. Smith): Washington, Ia., 29, Knoxville Oct. 1, Adel 2, Brooklyn 4, Grinnell 5, Traer 6, Eldora 8, Tama 9, Cedar Rapids 10, Marion 11, Anamosa 12, Iowa City 13.
PEG o' My Heart (Co. A: Oliver Morosco): Baltc. 27-Oct. 2, Jersey City, N. J., 4-9, Montreal, Can., 11-16.
PEG o' My Heart (Co. B: Oliver Morosco): Brattleboro, Vt., 29, Bennington 30, Great Barrington, Mass., Oct. 1, Pittsfield 2, Hartford, Conn., 4-6, Springfield, Mass., 7-9, Bridgeport, Conn., 11, 12, Stamford 13.
PEG o' My Heart (Co. C: Oliver Morosco): Charlotte, N. C., Oct. 1, Greensboro 2, Salisbury 4, Florence, S. C., 5, Camden 6, Charleston 7, Columbia, Ga., 8, Augusta 9, Sumter, S. C., 11, Darlington 12.
PEG o' My Heart (Co. D: Olivero Morosco): Ft. William, Ont., Can., Oct. 1, 2, Winnipeg, Man., 3-9, Saskatoon, Sask., 11, 12, Regina 13, 14.
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—indef.
POTASH and Perlmutter (Western: A. H. Woods): Oroville, Cal., 29, Marysville 30, Stockton Oct. 1, Visalia 2, Coalinga 3, Hanford 4.
POTASH and Perlmutter (A. H. Woods): Phila. 27-Oct. 2.
POTASH and Perlmutter (Southern: A. H. Woods): New Bern, N. C., 29, Rocky Mount 30, Wilson Oct. 1, Raleigh 2, Durham 4, Fayetteville 5, Wilmington 6, Sumter, S. C., 7, Darlington 8, Columbia 9, Atlanta, Ga., 11-13.
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—indef.
ROSARY, The (Rowland and Clifford): Pittsburgh 27-Oct. 2.
REVOLT, The (Messrs. Shubert): Stamford, Conn., Oct. 1, Poughkeepsie, N. Y., 2.
ROYAL Slave (Geo. H. Bubb): Keswick, Ia., 29, Lone Tree 30.
SACRIFICE, The (Rowland and Clifford): Indianapolis, Ind., 27-Oct. 2.
SHE'S In Again (Ned Wayburn): Boston 13-Oct. 2.
SHEPHERD of the Hills (Gaskill and MacVitty): Emmetsburg, Minn., 29, Sanborn 30.
SHEPHERD of the Hills (Gaskill and MacVitty): Sandusky, O., 29, Ashtabula 30.
SINNERS (Coast Co.: Wm. A. Brady): 'Frisco 26-Oct. 9, San Jose 11, Watsonville 12, Salinas 13.
SKINNER Otis (Chas. Frohman Corporation): Atlantic City, N. J., Oct. 1, 2, Wilkes-Barre, Pa., 4, Scranton 5, Easton 6, Allentown 7, Reading 8, Harrisburg 9.
SOLDIER of Japan (Oscar Graham): Colorado, Tex., 29, Strawn 30, Thurber Oct. 1, Whitney 2, McGregor 4, Gatesville 5, Goldthwaite 6, Burnett 7.
SOME Baby (Henry B. Harris Est.): N.Y.C. Aug. 16—indef.
SONG of Songs (A. H. Woods): N.Y.C. 26-Oct. 2.
SOTHERN, E. H. (Messrs. Shubert): Washington 27-Oct. 2, N.Y.C. 4—indef.
STOLEN Orders (Wm. A. Brady and Comstock and Gest): N.Y.C. 24—indef.
SUNNY South (J. C. Rockwell): Millinocket, Me., 29, Dover 30, Guilford Oct. 1, Dexter 2, Newport 4, Pittsfield 5, Skowhegan 6, Madison 7, Bingham 8, Kingfield 9, Phillips 11, Rangeley 12, Wilton 13.
TEMPEST, Marie (Chas. Frohman Corporation): N.Y.C. 6—indef.
TOO Many Cooks (Wm. A. Brady): Kansas City 26-Oct. 2.
TRAIL of the Lonesome Pine Grand Rapids, Mich., 26-29, Dubuque, Ia., 30, La Crosse, Wis., Oct. 1, 2, Minneapolis 3-6, St. Paul 7-9.
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Austin, Minn., 29, Osage, Ia., 30.
TRILBY (Joseph Brooks): Buffalo 27-Oct. 2.
TWIN Beds (Selwyn and Co.): B'klyn 26-Oct. 2.
TWIN Beds (Selwyn and Co.): Boston Aug. 30—indef.
UNCLE Tom's Cabin (Wm. H. Kibble): Zanesville, O., 29, McConnellsville 30, Marietta Oct. 1, Parkersburg, W. Va., 2, Indianapolis, Ind., 3-9.
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—indef.
WALL Street Gets Potash and Perlmutter (A. H. Woods): New Haven, Conn., Oct. 7.
WHAT Happened (Messrs. Shubert): Phila. 23-Oct. 2.
WHILE the City Sleeps (Rowland and Clifford): Chgo. 12-Oct. 2.
WITHIN the Law: Green Bay, Wis., 29, Kewanee 30, Two Rivers Oct. 1, Sturgeon Bay 2, New London 4, Clintonville 5, Antigo 6, Shewano 7, Wausau 9.
WITHIN the Law: Webster City, Ia., 29, Forest City 30, Austin, Minn., Oct. 1, Rochester 2, New Ulm 3, Sleepy Eye 4, St. Peter 5, Winnebago 6, Fairmont 7, Algona, Ia., 9, Ramsen 10, Laverne, Minn., 11, Sheldon, Ia., 12, Onawa 13.

TRAVELING STOCK

BOYER, Navey: Dowagiac, Mich., 27-Oct. 2, Kalamazoo 3-9.
CHICAGO: Tiffin, O., 27-Oct. 2.
CARLE: Loudonville, O., 27-Oct. 2.
EWING, Gertrude: Coffeyville, Kan., 27-Oct. 2.
GORDINIER Brothers: Sheffield, Ill., 27-Oct. 2.
HILLMAN: Albion, Neb., 27-Oct. 2.
LYNN, Jack: Salamanca, N. Y., 27-Oct. 2, Dansville 4-9, Medina 11-16.
MANNING, Frank: Salina, Kan., 27-Oct. 2.
ROBBINS, Clint and Bessie: Clark, S. D., 27-Oct. 2.
SHERMAN: Aurora, Ill., 27-29, Elgin, 30-Oct. 2.
VEES, Albert: Newark, O., 27-Oct. 2.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Grand Opera Co. and Pavlowa Ballet Russe: Chgo. Oct. 4-9.
BRINGING Up Father (Co. 1: Chas. Yale): Paterson, N. J., 27-Oct. 2, Phila. 4-9, Pittsburgh 11-16.
BRINGING Up Father (Co. 2: Chas. Foreman): Hanover, Pa., 29, Gettysburg 30, Carlisle Oct. 1, Harrisburg 2, Chambersburg 4, Hagerstown, Md., 5, Cumberland 6, Martinsburg, W. Va., 7, Winchester, Va., 8, Annapolis, Md., 9, Norfolk, Va., 11, Newport News 12, Suffolk 13.
BRINGING Up Father (Co. 3: Griff Williams): Amsterdam, N. Y., 29, Johnston 30, Utica Oct. 1, 2, Little Falls 4, Herkimer 5, Rome 6, Syracuse 7-9, Fulton 11, Norwich 12, Cortland 13.
DANCING Around (Messrs. Shubert): Des Moines, Ia., 29, Sioux City 30, Omaha, Neb., Oct. 1, 2.
ELTINGE, Julian (A. H. Woods): N.Y.C. Aug. 27—indef.
GIRL from Utah (Chas. Frohman Corporation): Saginaw, Mich., 29, Battle Creek 30, Kalamazoo Oct. 1, Jackson 2, Cinti. 4-9.
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—indef.
HANDS Up (Messrs. Shubert): Pittsburgh 27-Oct. 2.
HIGH Jinks (Arthur Hammerstein): N.Y.C. 26-Oct. 2.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. 30—indef.
JANIS, Elsie (Chas. Dillingham): Cinti. 26-Oct. 2, N.Y.C. 5—indef.
LADY Luxury (Chas. H. Wuerz): Buffalo 27-Oct. 2, Port Huron Mich., 3, Ann Arbor 4, Jackson 5, Battle Creek 6, Lansing 7, Grand Rapids 8, 9, Milwaukee 11-16.
LILAC Domino (Andreas Dippel): Phila. 27-Oct. 9.
MAID in America (Messrs. Shubert): St. Paul 27-Oct. 2.
MOLLY and I (Jones, Linick and Schaeffer): Chgo. Aug. 27—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—indef.
MUTT and Jeff in College (Co. 1: Joe Pettingill): Lyons, N. Y., 29, Newark 30, Batavia Oct. 1, Niagara Falls 2, Buffalo 4-9, Toronto 11-16.
MUTT and Jeff in College (Co. 2: Chas. Williams): Gadsden, Ala., 29, Anniston 30, Rome, Ga., Oct. 1, Macon 2, Augusta 4, Columbia, S. C., 5, Charleston 6, Savannah, Ga., 7, Brunswick 8, Jacksonville, Fla., 9, Orlando 11, Tampa 12, St. Petersburg 13.
MUTT and Jeff in College (Co. 3: Harry Hill): Sunbury, Pa., 29, Mt. Carmel 30, Shenandoah Oct. 1, Easton 2, Trenton N. J., 4, 5, Vineland 6, Norristown, Pa., 7, South Bethlehem 8, Allentown 9, Reading 11, Pottstown 12, Lebanon 13.
NOBODY Home (F. Ray Comstock): Boston Aug. 23-Oct. 2.
ONLY Girl (Joe Weber): Chgo. Aug. 29-Oct. 2.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29-Oct. 2.
PRINCE of Pilsen (Perry J. Kelly): Columbus, O., 28, 29, Dayton 30, Indianapolis, Ind., Oct. 1, 2, La Fayette 4, Urbana, Ill., 5, Springfield 6, Bloomington 7, Peoria 9, Chgo. 10-31.
PRINCESS Pat (John Cort): N.Y.C. 27—indef.
ROBIN Hood (De Koven Opera Co.): Staunton, Va., 29, Charlottesville 30, Richmond Oct. 1, 2, Lynchburg 4, Petersburg 5, Norfolk 6, 7, Rocky Mount 8, Greensboro, N. C., 9, Charlotte 11, Raleigh 12, Florence, S. C., 13.
SANTLEY, Joseph: Minneapolis 26-Oct. 2.

(Continued on page 16.)

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WASHINGTON

E. H. Sothern Produces Sutro's "Two Virtues" —Liane Carrera Stars in "Too Near Paris"

WASHINGTON, D. C. (*Special*).—The appearance of E. H. Sothern in modern comedy is an event of great importance, and his opening at the Belasco Theater was an occasion that gathered a large and distinguished audience. Mr. Sothern appeared in Alfred Sutro's modern comedy, entitled "The Two Virtues," which had its first presentation in this country with this performance. This play was first produced at the St. James's Theater, London, during March, 1914.

The story is woven around the character of an eccentric, middle-aged kindly bachelor, Jeffery Pandon, who lives as a recluse to brood over the memory of a girl who had jilted him in his youth. In making an effort to assist his former sweetheart to regain the affections of her husband, he meets and becomes acquainted with a woman of doubtful family, Mrs. Guildford. She, like himself, is interested in history, and the two collaborate on the writing of a history of the world. The friendship is broken by the interference of Jeffery's snobbish sister. The separation shows to them that they are necessary to one another.

Mr. Sothern has as his leading woman, Miss Charlotte Walker, always a favorite with Washington audiences. Others in the excellent cast are: Haidee Wright, Blanche Yurka, Pauline Whitson, Orlando Daly, Albert Howson, and Florence Phelps.

Grand Army Week opened the New National Theater's 1915-1916 season with a French farce, "Too Near Paris," which introduces Anna Held's daughter, Liane Carrera, as a musical comedy star. The piece is by Marcel Janvier, with music composed by Anatol Friedland, and lyrics by M. Alexandre. Miss Carrera is seen as Yvonne, a French girl, who has been raised in the convent and is anxious to see the world. Mlle. Carrera scores a great success, and is supported by a company of strength and artistic ability, headed by the well-known German comedian, John Ransome.

In keeping with the patriotic celebration, the Poli Players presented in pronounced artistic form, David Belasco's comedy-drama, "The Grand Army Man," in which A. H. Van Buren scored an emphatic success in the David Warfield role. Harry Andrews deserves praise for the excellent all-around stage production.

"War Heroes' Week" is the Keith designation of the week's vaudeville bill, which is headed by Victor Morley and company of twelve in "A Regular Army Man," with words and lyrics by Channing Pollock and Rennold Wolf, and music by Clifton Crawford. Second in importance on the programme is Harry Fern and company in the comedy-drama, "Veterans." Other feature acts are: Colonel J. A. Pattee's "Old Soldier Fiddlers," Gertrude Vanderbilt and George Moore, dancers; Charles Grapewin, Anna Chance and company in "Poughkeepsie," August Glose and Adolph Glose in piano comedy, Horace Wright and Rene Dietrich in songs, and Harry Seeback, athlete.

The Columbia Theater continues strong with pictures, but will become a Loew vaudeville house in the near future, according to printed report.

At the Gayety is Jacob and Germon's Golden Crook company, with Billy Arlington playing the principal comedy role.

"Queens of the Follies Bergere" is the burlesque offering at the Lyceum.

The Carl Hagenbeck-Wallace Circus spread their white tents at Fifteenth and H streets, N. E. for four performances Sept. 27, 28.

JOHN T. WARDE.

LINCOLN

LINCOLN, NEB. (*Special*).—Work has started on the New Orpheum Theater, and the contractor promises faithfully that with no unforeseen delays it will be ready for use by Jan. 1, 1916.

Manager Garman is offering V S L E features at the Orpheum the first three days of the week. The last half of the week the regular Orpheum programmes are offered, the week being split with Colorado Springs. The S. R. O. sign was taken from the shelf the first night, and has been in sight every night but one since then.

The Lyric continues to do the usual capacity business.

V. E. FRIEND.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Dr. Bentley, who was once an actor, on Sept. 19 in Grace Cathedral denounced Sunday performances. A number of actors were in the congregation.

Dr. Aurelia Reinhart, lecturer at the University of California, commenced her course of lectures Sept. 20 on "The Modern Drama." "The Mob" was the first to be given. "The Melting Pot," "Pygmalion," "Tagore," "The Post Office," and others to follow.

The University of California is planning to give moving picture presentations of manufacturing processes in public schools.

Irish Players (amateurs) played "The Soldier." Others given were "Robert Emmett" and "Happy Man."

Margaret Anglin spoke at the Exposition on the Suffrage question the other night. She reached the grounds after the theater and was well received.

Melba sang at the Cort Sept. 19, matinee, to crowded house. Robert Parker, the baritone, and Frank St. Leger supported her.

Margaret Anglin is now in her second week at the Columbia. "The Divine Friend" will be given during the last week of her stay here. The star will not play Oakland.

The Alcazar runs on in its drawing way with Lytell and Vaughan as the great favorites. Sept. 20 they offered "Believe Me, Xantippe," and the bill to follow is "Polly of the Circus."

"The Clansman" is at the Savoy, and is drawing just as it has been around and about the city at different houses for about six months.

The Orpheum had a rough-house act by Marx Brothers that took well; Alice Doll, Jane Shaw, and Mary Campbell were in a good sketch; Lohse and Sterling, Nina Payne and Joe Niemeyer, Charlie Howard and company, Ohlmeyer Quartette, and holdovers made up an excellent bill.

The Empress, Pantages, Hipp, Wigwam, Republic, Post, all had catchy bills.

The Cort is still running to good houses with "The New Henrietta," and the five stars, Crane, Ross, Arbuckle, Miss Taliaferro, and Laura Hope Crews, as the pleasing luminaries. To follow is William Brady's "Sinners."

A. T. BARNETT.

NEW ORLEANS

NEW ORLEANS, LA. (*Special*).—The Tulane opened its season Sept. 19 with "When Dreams Come True." The engagement was for a week, and an excellent company of principals and an attractive chorus contributed to a successful performance. Edna Temple, Estelin Newton, Connie Mac, Gertrude Fayot, and William Pruette were distinctively effective in the cast. "Omar, the Tentmaker" Sept. 26-Oct. 2.

The Baldwin Stock Players at the Crescent presented "The Man from Home" Sept. 19-25, which served as a vehicle for Mr. Gleckler, the leading man, to show his worth. Miss Inez Ragan, the leading lady, in the role of Miss Simpson, was not given much of an opportunity, but did her little well. "Broadway Jones" Sept. 26-Oct. 2.

A fair bill was seen at the Orpheum Sept. 20-26, consisting of Mollie McIntyre, Ryan and Lee, Bert Levy, Empire Comedy Four, "Girl from Milwaukee," Selma Braats, the Crisps, and the Orpheum Travel Weekly.

In the motion picture field, the Hippodrome is presenting "Neal of the Navy," and the Dreamworld is showing "Three Weeks."

J. M. QUINTERO.

SALEM, ORE.

SALEM, ORE. (*Special*).—The Grand Opera House opened the season with Billy "Single" Clifford in "Walk This Way" Sept. 17 to fair audience. Empress vaudeville Sept. 19, 20. "The New Henrietta" Sept. 27. Manager F. L. Waters is presenting the Paramount programme, formerly run at Ye Liberty. Big business.

Manager W. A. Danielson of the Oregon Theater is offering well selected photoplays in connection with excellent vaudeville. "The Isle of Regeneration" to capacity business.

The Wexford opened, under the management of E. H. Younge and A. J. Bell, Sept. 1, with vaudeville and feature films to S. R. O. Ye Liberty is dark.

MYRTLE M. TILLSON.

DATES AHEAD

(Continued from page 15.)

SARI (Henry W. Savage): Mason City, Ia., 29, Marshalltown 30.
SEPTEMBER Morn (Rowland and Clifford): Chgo. 12-Oct. 2.
TOO Near Paris (A. G. Delamater): Washington 27-Oct. 2, N.Y.C. 4—indef.
TOWN Topics (Ned Wayburn): N.Y.C. 23—indef.
TWO Is Company (Savoy Producing Co.): N.Y.C. 22—indef.
WATCH Your Step (Chas. Dillingham): Chgo. 5—indef.
WHEN Dreams Come True (Coutts and Tennis): Canton, N. Y., 29, Watertown 30, Ogdensburg Oct. 1, Ottawa, Ont., Can., 2, Renfrew 4, Pembroke 5, Sudbury 6, Port Arthur 8, 9, Winnipeg, Man., 6-11.
WILSON, Al. H. (Sidney R. Ellis): St. Louis 26-Oct. 2, Kansas City 3-8.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Boston 20—indef.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Augusta, Ga., 29, Atlanta 30-Oct. 2, Birmingham, Ala., 4, 5, Nashville, Tenn., 6, 7, Paducah, Ky., 8, Jackson, Tenn., 9.
O'BRIEN, Neil (O. F. Hodge): Memphis, Tenn., 29, Clarksdale, Miss., 30, Helena, Ark., Oct. 1, Hot Springs 2, Little Rock 4, Ft. Smith 5, Texarkana, Tex., 6, Longview 7, Marshall 8, Shreveport, La., 9-10 Alexandria 11 Lake Charles 12, Port Arthur, Tex., 13.
RICHARD and Pringle (Holland and Filkins): Iola, Kan., 29, Chanute 30.

CIRCUS

BARNES, Al. G.: Williams, Ariz., 29, Flagstaff 30, Winslow Oct. 1, Gallup 2.
HAGENBECK-Wallace: Frederick, Md., 29, Martinsburg, W. Va., 30, Chambersburg, Pa., Oct. 1, Hagerstown, Md., 2.

MISCELLANEOUS

THURSTON, the Magician (Jack Jones): Buffalo 27-Oct. 2, Toronto 4-9, Hamilton 11-13.

LETTER LIST

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WOMEN

Bush, Mae.
Carlisle, Mary.
Douglas, Lucille, Nesta De Becker, A. De Brabant.
Fielding, Minnie, Dorothy Follis, Bessie Fisher.
Gilmore, Helen.
Hutchins, Marion, Bessie Honneman, M. Hartford.
Introposli, Ethel.
Kelle, Rose, Lydia Knott.
Lowery, Jannette, Edna E. Lindon.
Millar, Bessie, Bessie Merrill, Clara L. Moores, Florence McGee.
Prevost, Rose.
Richmond, Hattie, G. Reynolds.
Sallinger, Tillie, Vivetta Stevenson, Brenda Stock.
Tansy, Emma.
Williams, Sophie, Eleanor White, Eva Westcott, Mrs. E. Wilds.

MEN

Adair, Jno., Jr., Jack Amory, C. Albani.
Brown, Leonard.
Clarke, Fred J., Chas. D. Chapman, Albert Chevalier, Willis Crosby, Frank Carmen, Geo. Carlton.
Edwards, Robt. M., Will Ely, Gibb, Henry E., Wm. Gorey, Hall, Jas.
Johnson, Thos. E.
Kellard, Jno.
Lyons, Wm. S.
Miller, Chas., Dick Mansfield, Jack D. Meyer, Lorne MacAdam.
Nugent, Wm.
Paul, Harry.
Robards, Jayson.
Soraghan, J. E., Mr. Sweeney, Arthur Shirley.
Trevor, Jno., Wm. Thompson.
Wade, Edw.

NEW HAVEN

NEW HAVEN, CONN (*Special*).—Another new play was produced at the Shubert Theater when Ralph Herz opened in "Ruggles of Red Gap," founded on the stories of Harvey Leon Wilson, adapted for the stage by Harrison Rhodes. A large and enthusiastic audience was present on the opening night, but owing to the late arrival of the baggage the curtain did not ring up until 9 o'clock, and it was midnight before the final curtain descended.

Satire is one of the strong and prevalent features of the story and the characters are typically English. A considerable amount of comedy pervades the lines of the play and with but a few minor changes the piece should prove a big success.

Ralph Herz made his initial appearance in the title-role and enacted the part of Ruggles to the entire satisfaction of a somewhat critical audience. Miss Leonore Harris, as Klondike Kate, was convincing and appeared to advantage in support of the star. Josephine Drake and Lynn Platt were seen in the roles of Mr. and Mrs. Belknap Jackson and were very convincing in their allotted parts. Lawrence De Orsay and John Cope did much to sustain the comedy. There are forty speaking parts in the piece, which was staged by Frank Hatch.

"The Law of the Land" Sept. 20, 21, with Adelaide French as Mrs. Harding. Miss French's conception of the role was remarkable; although Julia Dean got a great deal more out of the part. The Aborn Opera company in "The Bohemian Girl" Sept. 22; "High Jinks," Sept. 23-25. "At Last Alone," scheduled for production here on Sept. 22, has been postponed until next month.

"Wall Street Gets Potash and Perlmutter" is the title finally decided upon for the new Potash show, which opens in New Haven on Oct. 4. Following the local engagement, the piece will play one week at Atlantic City and will then replace Julian Eltinge at the Cohan Theater.

DANIEL WEBSTER DELANO, JR.

KANSAS CITY

KANSAS CITY (*Special*).—The theatrical season in Kansas City is on in full force now with the opening of all the legitimate theaters, while the many "movies" are continuing as usual. The Shubert is playing the first-class offerings; the Grand has "movies" now, but will stage the popular-priced attractions later; the Auditorium and Garden have stock, the Empress and Globe vaudeville, and the Gayety and Century burlesque.

Mrs. Patrick Campbell was the initial offering at the Shubert for the week of Sept. 13-18, presenting "Pygmalion." "The Second Mrs. Tanqueray," and "Searchlights." Large audiences were in attendance throughout the week, and the popularity of the house seems likely to continue if this class of attractions are presented. Joseph Santley in an entertaining musical show called "All Over Town" held the boards at this same theater Sept. 19-25, scoring quite a hit. Every one seemed to be just waiting and anxious for the first musical show, and this new vehicle of Santley's is the best he has had. The star pleased, as usual, while Frank Moulan and Arthur Hohl were very amusing in comedy parts. Ruth Randall and Marguerite Gray also pleased greatly. "Too Many Crooks" Sept. 26-Oct. 2.

Nazimova was the Orpheum headliner Sept. 19-25, and although her playlet, "War Brides," was far from a pleasant entertainment, her work was enthusiastically applauded at the close of the act. Other acts were: Misses Campbell, Lucy Gillett, Bruch and Sister, Bert Melrose, Shannon and Annis, and Devoie and Livingston.

The Century had "The Tango Queens" Sept. 19-25, opening to the usual good business. Tom Coyne and Lena Daley were the leads, and Tokeyto, a dancer, was a featured attraction. "Broadway Belles" Sept. 26-Oct. 12.

The Gayety had the Star and Garter Show as their attraction Sept. 19-25. The show is above average of this kind, and scored quite a hit. Bert Rose, James Coughlin, Ernest Stone, Ethel Woodrow, and Margaret Lee had leading parts.

At the Globe Zertho's Dogs of All Nations proved a most entertaining number, and deserved the position accorded it. Others were: Willy Zimmerman, Three Missourians, Ord Bohannan, and the Kimball Brothers, all of whom found favor.

D. KERBY CAMPBELL.

FALL RIVER

FALL RIVER, MASS.—Academy of Music: Dorothy Mackaye and an excellent supporting company presented "Peg o' My Heart," Sept. 21-22, and gave the best of satisfaction. Miss Mackaye, in the name part, was unusually good and scored a big hit. Miss Almer Chester, Helen Raftery and Violet Moore were very good. J. Irving White, a strong local favorite, made an ideal Hawks. Byron Russell and Hamilton Christie gave good support. Fine stage settings and excellent production to large attendance. "The Frolics of 1915," with Arthur Connolly, presented a good entertainment of burlesque Sept. 23-25, and pleased very good attendance. "Lady Buccaneers," Sept. 30-Oct. 2; "A Pair of Sixes," Oct. 4, 5.

Charles Close, of New York, formerly associated with Dockstader and Cohan and Harris, will have charge of the production that will be given by the Knights of Columbus in the Academy of Music Oct. 11, 12.

Mme. Margarita Boas, late of the Boston Grand Opera Company and wife of Manager L. M. Boas of the Bijou, has opened a studio in this city to teach operatic singing. Miss Frances Goodrich, who has been spending the Summer at Little Compton, R. I., has joined the Municipal Theater Company at Northampton, Mass.

W. F. GEE.

MANCHESTER

MANCHESTER, N. H. (*Special*).—New Park: "City Sports" played to fair houses the first three days. "Peg o' My Heart" played to good audiences Sept. 24, 25.

Palace, Sept. 24: The Clown Seal and the Symphonic Sextette featured the vaudeville offering at this theater.

Auditorium, Sept. 27: "The Birth of a Nation," for the first time in Manchester, enjoyed crowded houses.

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HARTFORD

HARTFORD, CONN. (*Special*).—"The Midnight Maidens" was feature at Grand week of Sept. 20.

The Hartford is again showing movies exclusively and will continue to do so for several months.

Leah Winslow, who has apparently caused the Crescent Theater fans in Brooklyn so much unrest, appeared here at Poli's during the Summer of 1912 as leading lady of the stock company. She was very popular here and Hartford people can appreciate the feelings of the irate Crescent boosters.

The colored residents of Hartford are vigorously protesting against "The Birth of a Nation," which will be shown here shortly. Several prominent organizations, ministers of colored congregations and others have lodged complaints with the Mayor. The local papers have devoted considerable editorial space to the matter and a great deal of interest is being taken in the outcome.

"The Dream Dancers" was the attraction at the Palace for three days, Sept. 20-22. The members of this company were formerly with Ruth St. Denis. Walter Manley and Thelma Carlton took the leading roles. Several national dances were presented and the act closes with classical dances. Miss Carleton did the well-known "Spring" dance artistically. Mellor and Depaula presented a "nut" singing and talking act which pleased the audiences. "The Song of Hate" and several other vaudeville acts completed the bill. Attendance was very large, an overflow crowd of hundreds awaiting admission at each performance.

SEYMOUR WEMYSS SMITH.

PORTLAND

PORTLAND, ORE. (*Special*).—The event of mid-September on Broadway was the opening of the Orpheum season, in the former home of the Empress at Broadway and Yamhill. Packed houses were the rule. "A Telephone Tangle," with Madge Caldwell, featured; topped a good bill. Erwin and Jane Connelly won applause in "Sweethearts," reduced to a sketch. The Orpheum is now under the direct management of Martin Beck, the former Northwestern Orpheum Circuit of Sullivan and Considine, having been merged into the larger concern. Carl Ritter, formerly of Seattle, has charge of the Portland house. Frank J. McGettigan is press and publicity manager.

Maurice Meyerfeld, president of the Orpheum Circuit, and C. E. Bray, assistant general manager of the same circuit, visited Portland preliminary to the opening of the Portland house.

The third week of "The Birth of a Nation," at the Heilig, finished with packed houses, necessitating an extension of the engagement for another week. Letters to newspapers and newspaper discussion of the picture continue unabated.

The Portland Juvenile Court has announced that hereafter no permit will be given to any child under sixteen years of age to act on a stage where an admission fee is charged, except children who play a musical instrument and have musical talent, and are receiving a musical education, and these only occasionally and under proper supervision and proper conditions.

Madame Jeanne Jomelli completed a third successful week at the Majestic, singing to uniformly large houses. The picture last week was "The Song of Hate," with Betty Nansen.

JOHN F. LOGAN.

DENVER

DENVER, COLO. (*Special*).—"Sinners," a frank melodrama, played the Tabor week of Sept. 12. Theodore Lorch and Cecil Fay, of old Curtis Street Theater fame, presented their stock company in "Help Wanted" Sept. 19-25. The company is a good one, and will remain longer than the advertised three weeks if business warrants it. The few traveling attractions booked for Denver will in that case play the Broadway, which is now dark.

The Orpheum has been offering excellent bills to good attendance. Gus Edwards's Revue and Nan Halpern Sept. 13-19. The programme for Sept. 20-26, headed by the Orchestra Torrebianca, was only mediocre, however.

Margaret Edwards, of "Hypocrites" fame, was seen at the Empress Sept. 12-18.

The Thompson Theater is the latest and finest film theater to open in the residence districts. It is at Colfax and Adams Streets, in the neighborhood drawn upon so successfully by the York Theater.

The City Council is considering a bill for strict censorship of all theaters and shows. The bill prohibits advertising, producing, etc., any play or picture contrary to good morals or involving reproach of race, also scenes of hanging, lynching or burning of human beings.

FREDERICK D. ANDERSON.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Academy of Music: The always popular, Al. G. Field's Minstrels delighted capacity houses Tuesday and Wednesday, with matinee Sept. 22. Al. G. Field has devoted more of his programme than ever before to dancing acts, and the show is excellent from start to finish. "The Only Girl," at the Academy, Thursday and Friday, with matinee Sept. 24; crowded houses for every performance.

"The Red Rose" blooms twice on Sept. 25 at the Academy.

The "Metropolitan Dancers" is the Lyric's big feature.

The Little Theater, with Paramount pictures; the Colonial Theater with continuous performance; the Rex Theater, with pictures, and the Victor Theater, Isis Theater, the Theato Theater, and Superior Theater are all doing a good business night and day.

NEAL AND MCCONNELL.

JERSEY CITY

JERSEY CITY (*Special*).—"Bringing Up Father" drew well at the Majestic Theater, Sept. 20-25, when a fine singing programme was offered. The principals are good, especially John E. Cain as Father, Lida Kane as Mother, and Grace Hanson as Daughter. The chorus is very good. House closed Sept. 27-Oct. 2. "Peg o' My Heart," Oct. 4-9.

Keith's Theater had large audiences when acts by clever people were well liked. Captain Louis Sorcho and his interesting submarine exhibits scored.

Captain Sorcho remains at Keith's Theater for twelve performances, instead of six, on account of his fine act.

Joe Shugrue, the local boxer, appeared at Keith's in a boxing sketch, assisted by Frank D. Lane and Kitty Murphy, of this city. The act will not set the river afire.

Gus Hill was a visitor here at the Majestic Theater and met a number of old friends.

WALTER C. SMITH.

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NEWPORT

NEWPORT, R. I.—Opera House: Manager J. Fred Miller has won the good will of his patrons by the excellent bills that he offers from week to week. Bill Sept. 20-25, Frankie James, Archie Nicholson and company, Kelley and Pollock, Martinette Sisters, Keystone Trio, Marie Sanco, Kelley and Drake, and Harry Slatko and company in "The Midnight Rollickers," to large attendance.

Colonial: Feature pictures, well selected, still continue to draw good attendance.

The people of Newport were treated to a novel sight Sept. 16, when the Lubin Motion Picture Company staged one of the greatest battles ever seen in this section. The fight lasted over five hours, all of the details being well carried out. The company have been here all Summer and made some exceptionally good pictures.

ELMIRA

ELMIRA, N. Y. (*Special*).—Lee Norton's handsome new legitimate house, the Lyceum, continues to draw gratifying business. "Kick In" pleased a large house Sept. 15. "A Pair of Sixes" was greatly enjoyed by a good house Sept. 16. "High Jinks" had excellent business Sept. 21. "Damaged Goods," Sept. 24. "Mutt and Jeff," Sept. 25. "Potash and Perlmutter," Sept. 28. "On Trial," Sept. 29, 30.

Excellent vaudeville drew capacity at the Majestic Sept. 20-25. Paramount pictures filled the Colonial.

J. MAXWELL BEERS.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The Need of New Blood—Bernardi and Schaffer on Broadway

Floyd, N. Y.

MISS SOPHYE BARNARD.

Appearing with Lou Anger in the Revue, "Safety First."

THE lack of new blood in vaudeville seems more apparent than ever this season.

Standardized Vaudeville

An interesting argument is advanced to advocate bills made up of standard players. The vaudeville patron, we're told, decides to go to the theater after considering the newspaper advertising or the billboards. He glances over the programme and the presence of familiar names influences his judgment. That, at least, is the managerial argument against new blood.

On the other hand, what about the prospective patron who, upon looking over the programme, discovers half a dozen familiar—and very possibly not favorite—entertainers in ancient turns? Is he going to spend his money to see a repetition of old acts?

New blood isn't going to come from the small time, because the junior varieties are now "standardized" after the fashion of the "big time." They're in the rut of offering names and not merit or novelty.

To Advance the Two-a-Day

Vaudeville must have the qualities of variety and newness to exist. There are two ways of obtaining it:

1. *Establishing a department to watch for promising talent in other fields than vaudeville and also to assist this budding material in development.*

2. *The placing of present-day headliners under long-term contracts, in order to encourage the development of new acts and new ideas, as well as to prevent the loss of entertainers to musical comedy.*

We were heartily glad to see charming little Adelaide succeed with such surety in the Ned Wayburn revue, "Town Topics." We've long considered Adelaide to be a danseuse of genuine brilliancy, even genius.

And our prospective department—in search of new blood—might well watch Mabel Elaine, a little girl hitherto unknown, who has a few prominent moments in the revue. She seems to be a girl with a Fannie Brice sense of humor. Here is a vaudeville "single" in the making.

Bernardi's Debut

Constantino Bernardi, the Italian chameleon, made his American debut at the Colonial. Aided by scores of wigs and mustaches, false noses, spectacles and a falsetto voice, he makes lightning changes from one character to another.

There's little of art in his work. It's just speed. Behind the dashes from wig to wig, there's nothing of characterization. Bernardi starts with an opera rehearsal, in which he does the tenor, basso and soprano in rapid succession. Then follows a music hall scene, where the entertainer plays a bankrupt manager, as well as all of his stranded players. Bernardi is handicapped by a lack of knowledge of English and this scene is a bit difficult to follow. However, it seems that Bernardi himself saves the day for the manager by going on and doing all the music hall turns himself.

Consequently, in turn, we see him as a musical clown who plays sleigh bells with his feet, in a series of character studies of famous composers and as a Chinese magician in a series of illusions. For the impersonations of the composers, Bernardi climbs into the pit and leads the orchestra, making his changes behind abbreviated curtains. Here the Italian does his best work. There's some facial expression—a little more than mere speedy shifting of wigs.

During part of the music hall scene, Bernardi shows—by aid of a transparent curtain—how he makes his quick changes. His assistants are ranged in line—some to remove wigs and articles of clothing, while the others clap new tonsorial equipment and coats in their places. Bernardi dashes through the line of aids like a football player. The thing is done unerringly.

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MISS AUGUSTA GLOSE.

Again Presenting Her Pianologue in the Varieties.

MISS WILLA HOLT WAKEFIELD.

Her Songs of the Heart Are Direct and Sincere in Their Appeal.

Personally, however, the Italian didn't really arouse our interest to any extent.

Sylvester Schaffer Again

In contrast to Bernardi, at the Palace, we were offered Sylvester Schaffer, the German headliner, who does eight acts all by himself. We like Schaffer much better, we'll admit.

Schaffer has rearranged his versatile offering. He starts by hurriedly doing a painting in oils, after which he juggles unusually well, contributes a new turn with his two sisters, exhibits his ability as a horseman, shows his trained dogs, offers some crack sharpshooting, plays the violin and balances a chariot in midair.

With his sisters, Schaffer appears in romantic costume. He is a Beau Brummel who suddenly develops into a juggler and tumbler. During his violin playing, Schaffer now reveals illuminated tableaux illustrative of his selections. This sort of thing seems amateurish and should be eliminated. So should the antics of a mimic monkey, offered by an assistant to bridge over the intervals between Schaffer's own specialties. They savor of crudeness and are unnecessary.

Schaffer has a distinctly likable personality.

Ida Brooks Hunt Sings

Ida Brooks Hunt appeared at the Colonial, too. Miss Hunt trilled in a way that impressed the Colonialites. Her diction is faulty—a bad thing in vaudeville. In fact, save for "My Hero" from "The Chocolate Soldier," we couldn't distinguish any of her numbers. A card announced "You Are My All," as written by Julius Lenzberg and dedicated to Miss Hunt. Mr. Lenzberg, if it is necessary to explain, is musical director at the Colonial and an institution in himself. He puts a lot of eccentric Creatore touches into his work and the Colonialites like him immensely. So, when Miss Hunt finished, the applause was—er—uplifting. Then Mr. Lenzberg bowed to Miss Hunt and Miss Hunt bowed to Mr. Lenzberg and everyone was happy.

Josie Heather, with William Casey, Jr., at the piano and little Bobbie Heather to assist, was at the Palace. Miss Heather started off by giving a vocal tip. "If You Can't Get a Girl in the Summertime, You'll Never Get a Girl At All." After delivering that bit of

philosophy, she did a little spinster lyric in cute crinolines, and followed it with a Scotch song of a certain Maggie MacKenzie, looked upon with considerable favor by one Sandy. Finally she did a war song of the Irish "Sir John French and Kitchener," which made a neutral prelude to Herr Schaffer's specialty.

Miss Heather has likable and infectious qualities.

The Ward Brothers are still doing their "Bertie and Archie" super-English patter act. We hate to breathe an insinuation against the turn, but it is about time the old dears landed some new material. We know the patter, we're sure, better than the Ward Brothers themselves.

We had another view—at the Palace on Saturday afternoon—of Jean Havez's turn, "On a Saturday afternoon," offered by Marjorie Bonner and Billie Power. This is a little skit in which a motion picture is used to depict just what a young husband and wife do after they part with a kiss in the park. The thing seems vulgar to us. Surely it doesn't possess uplift.

Anent Curtain Speeches

Why will players persist in making curtain speeches? Alexander Carr tried a florid one at the Palace on his opening afternoon in "An April Shower." He thanked every one in general and remarked that the day would always be a "pearl upon his chain of memories."

We'll have to see Mr. Carr play the old Jewish merchant of Edgar Allan Woolf's playlet all over again before we'll get back our former good impression.

Natalie and Ferrari were at the Brooklyn Orpheum in a revised dancing specialty; a duet evolution, a *pas de seul* by Miss Natalie, which proved the prettiest thing in the routine, and a modern fox trot done in a sort of satirical style.

Personally, we believe Natalie and Ferrari should limit themselves to costume dances.

The idea cannot fail to present itself that the author of Valerie Bergere's playlet, "War Babies," had "War Brides" in mind when she wrote her anti-war sketch. The author, by the way, is Mrs. Florence Haines-Reed, described by the programme as "editor of the Federation of Women's Clubs."

Valerie Bergere's War Playlet

In "War Brides," Mrs. Marion Craig Wentworth advanced the idyllistic theory that warfare will disappear when women participate in the government, and that if women would unite against motherhood, this end would be quickly obtained. Mrs. Haines-Reed follows out the "baby strike" idea.

The scene is a small town in an unnamed kingdom. The enemy is within five miles of the place. The women of the town are protesting against war. The wife of the household is happy, despite the misery about her, because war has not actually touched the household. Suddenly the husband is called away with the reservists. A few minutes pass and he is carried, badly wounded, back to the house. The surgeons tell the grief-stricken wife that he will be crippled for life. At that moment fate piles on the grief when a stray bullet kills the wife's baby.

The woman falls sobbing upon her knees. Then she announces that she, too, has joined the other women in their plan to end warfare. "Do you hear?" she cries, "there'll be no more children until peace is declared forever!"

"War Babies" isn't well written. It affords, of course, many moments for Bergere pyrotechnics, but its attempted message is crudely presented by its author. "War Brides" was emotionally effective. "War Babies" isn't convincing, either in its message or its dramatic construction.

BROOKLYN VAUDEVILLE

Last week at the Prospect Edwina Barry, supported by William Richards and company, in "The Home Breaker," carried off first honors, followed by Hyams and McIntyre in "The Quakeress" and the Al. Golem company in "The Slave Dealers." Diamond and Brennan were well received, as were Savoy and Brennan. Others on the bill were the Kramers, Rae Eleanor Ball, the Watson Sisters, and "Woman Proposes." Sylvester Schaffer and Valerie Bergere in "War Brides" are the headliners for this week.

William Courtleigh presented "Peaches" at the Bushwick last week. Eddie Leonard demonstrated his "wah-wah" style of vocalism, Odiva dived with decided effect, and the Courtney Sisters sang.

THE CHICAGO BILLS

CHICAGO (*Special*).—Calvé was the center of vaudeville interest at the Majestic last week. Will Cressy and Blanche Dayne, in their second week, presented "Town Hall To-night." Herbert and Goldsmith offered their "Dance of the Siren," and Ethel McDonough introduced her single.

McIntyre and Heath topped at the Palace. Frances Nordstrom and William Pingham offered their comedy skit, and Morton and Moore presented their comedy turn.

Syracuse, N. Y., will have no "big time" vaudeville this season until the proposed new theater on the Whedon site, South Salina Street, is completed. Conditions have delayed breaking ground thus far.

CICCOLINI, ITALIAN TENOR, FOR PALACE; TO EXPAND "APRIL SHOWER"

S. Jay Kaufman's Activities—George Bronson Howard Writing for Vaudeville

BY WALTER J. KINGSLEY

IN Ciccolini, the Italian tenor, who makes his American debut at the Palace next Monday, E. F. Albee has secured for vaudeville first hand the greatest young singer in grand opera. After hearing him in private morning recitals at the Palace for the benefit of the booking men, I do not hesitate to pronounce him a really great tenor singer. This is saying a great deal, but I am backed up in my opinion by everyone who has heard him and by Madame Melba, Lina Cavalieri and Marcella Sembrich. Nothing less than the great war brings about Ciccolini's appearance in America, for he is the operatic idol of Europe.

Ciccolini is twenty-eight years of age. He has been principal tenor at La Scala in Milan and of the grand opera companies of Paris, London, Petrograd, Brussels, Berlin, Odessa, and Moscow. He has been showered with decorations and rich gifts by royalty and is the pet of the highest nobility in every court in Europe. He is a Roman of the finest aristocratic type, with heavy black hair, strong, cleanly-chiselled features, blazing eyes of midnight darkness and a lithe, deep-chested athletic body. He is magnetic to a phenomenal degree and therefore he is a great operatic tenor, unique in that he is golden-voiced, young, of superb figure and handsome. He has every gift that the good fairies could give him. The war automatically cancelled his splendid contracts in Europe, his last appearances being with Melba in London and with Maria Gay and Barrientos in Paris. Coming to this country, he found the Metropolitan signed up with a full quota of distinguished tenors, and here E. F. Albee stepped in and convinced Ciccolini to make his American debut at the Palace. He will receive one of the largest salaries ever paid a singer, and judging from the orders for seats that the music-lovers in the Italian colony are pouring in to the box-office, he will draw his salary from his countrymen alone before he opens on Monday. The biggest singing success ever registered for a tenor outside of grand opera is predicted for Ciccolini. When vaudeville can take a supreme star in the zenith of his singing powers from grand opera, it is reaching a position where nothing is impossible to it.

Now that Dorothy Jardon has announced that she is rubbed down with tiger fat to make her lithe and feline with the grace of the great jungle cats, it is up to Gertrude Hoffmann to admit being rubbed down with bear grease to fit her for her bare-skinned dances in "Sumurun."

Mysteria, the act which Marinelli imported from Europe in which motion pictures are shown in three dimensions, has won in court a decision, giving it the exclusive right to its title. Judge Hough of the United States District Court denied an injunction which sought to restrain the United Booking Offices, and Marinelli from using the name of "Mysteria" on the ground that it was an infringement.

Edgar Allan Woolf is expanding "An April Shower" in a four-act play for Alexander Carr, who has scored in the sketch to an extent that he has been held over for a second week at the Palace. Alex Carr always was a good actor, but in "An April Shower" he makes every one believe it. Woolf did his best work in the little piece and he fitted Carr like the proverbial glove. Some of the comedy business in "An April Shower" is perfect in its conception and its performance.

George Jean Nathan finds nothing in vaudeville worthy of praise. His prodigious critical intellect sees nothing but trash in the two-a-day. Bright as George is, why doesn't he create a tiny something for the stage. The dear old theater has stood for much and it can stand for a Nathan offering, even though the Princess closed his playlet after a consecutive run of one dress rehearsal. George can make more money in vaudeville than in magazine writing simply by showing us how to better performances and give the public more and better entertainment for its money.

Performers' English is oftimes delicious in its illiteracy. One well known and gifted player gives thanks for curtain calls in a speech which contains this gem: "Your kind applause is most grateful to she and I."

George Bronson Howard has written "God's Man," a wise-cracking novel of Broadway. It is a big book written out of a richness of experience that it has fallen to the lot of few men to acquire. Howard is a genius struggling mightily for expression. Whenever he comes through he will give us a tremendous story, for the root of the matter is in him. After all, Balzac wrote fifty novels before he struck his gait and Howard has an industry that almost matches that of the mighty Frenchman. Wilson Mizner once remarked of Howard: "He appalls me by his power of work. He spills words by the gallon; phrases ooze out of every pore. I have seen him write 20,000 words on the typewriter almost at a sitting and then tear it all up and start over again." I first met Howard in Nieuw Chwang, during the Russo-Japanese war, which now seems so far away. I had crossed the Yellow Sea from Ping Yang to file a cable story and I found Howard writing a tale of hop smoking in the "Wicked Forties" of New York to pass away the time. Howard is doing several tense little playlets for Keith vaudeville. They will be given strong casts. All stage folk, especially those afflicted with Broadwayitis, should read "God's Man." If anything, the author knows too much of his subject and fails to see the wood for the trees, but it is mighty interesting and flicks acid on a reading rounder's raw spots in a way that makes you shiver all over and then go on reading about the world, the flesh and the devil as revealed between Forty-second Street and Columbus Circle.

S. Jay Kaufman, who has taken offices for himself at 1416 Broadway, is a busy young man these days. He is personally representing (a new term in theatricals now much in vogue), Lou Tellegen; is conducting a play agency; owns a publishing house; looks after the interests of Frank Harris, the author of "Contemporary Portraits" about which I wrote in this column a few weeks ago; has some patents out of which he is drawing enough to buy bread and butter; and spends whatever spare time such a busy boy can spare, to picking up odd bits of old furniture and etchings in the nooks and corners of the city. Added to these few matters, he is a free lance journalist and has a one-act play coming out in the next issue of *The Smart Set*. Just now, he is at work on some articles for *Vanity Fair*, one of which is to be called "A Variety of Heads Being the Heads of Variety." His five years abroad, during two of which he was Arnold Daly's defender, have given him an outlook on things which makes his fourth Sunday night parties at his remarkable apartment, conversation bouts de-luxe.

ALICE LLOYD AND TOM McNAUGHTON FOR VAUDEVILLE TWO-ACT

Christie Macdonald for Varieties—Julian Street Writing Sketch for Elsa Ryan

Rumors along Broadway indicate that Alice Lloyd and Tom McNaughton are contemplating a vaudeville season in a song and patter specialty.

M. S. Bentham is arranging a vaudeville tour for Christie Macdonald. Miss Macdonald wants a little musical skit for her variety season, and as yet Mr. Bentham has been unable to find a suitable vehicle.

Julian Street, the well-known author, is writing a playlet for use by Elsa Ryan during her forthcoming vaudeville tour.

Laura Nelson Hall is again appearing in her vaudeville playlet, "Over the Demi-Tasse," written by Robert H. McLaughlin, author of "The Eternal Magdalene," shortly to be produced by Selwyn and Company. The sketch, recently tried out at the Royal Theater, has been recast.

Alexander Carr was retained for the present week at the Palace, following his hit there last week in Edgar Allan Woolf's playlet, "An April Shower."

Mrs. Paul Armstrong has completed arrangements with Frank Evans to handle all productions written for vaudeville by her late husband. Of these, "Woman Proposes," "The Bank's Half Million," and "To Save One Girl," are now on tour. Several one-act plays, which the playwright had in preparation at the time of his death, will be offered during the new season by Mrs. Armstrong.

Sam Chip and Mary Marble are making their first metropolitan appearances at the Orpheum in "The Clock Shop," a novelty playlet originally presented at the Lambs' All-Star Gambol. The musical fantasy is by John Golden.

Lucy Weston is shortly to return to vaudeville. Miss Weston has not been seen in the varieties since she left the two-a-day to appear at the Winter Garden. Alf. T. Wilton is arranging for Miss Weston's tour.

Frank Evans is arranging a vaudeville tour for a pretentious offering to be called "The Grand Opera Revue" and to number a company of forty vocalists and dancers. Among the singers will be Jean Herbert, Gilbert Wilson, Jessie Bruce, Enrico Spaventa, Bonnie Kyle, and David Giacabelli, while the ballet will be headed by Ethel Gilmore. The organization will carry three special sets of scenery, introducing selections from "Carmen," "Lucia di Lammermoor," "The Tales of Hoffman," "Pagliacci," and "Aida."

Ann Sutherland, who appeared last season with Arnold Daly and who has just returned from an adventurous trip through the war zone, is rehearsing a playlet written by John B. Hymer. The sketch will be produced under the direction of Frank Evans.

Hammed Schriff has succeeded Richard Ordynski in the role of the hunchback in "Sumurun," with Gertrude Hoffmann. Mr. Schriff played the negro attendant of the hunchback's little theater during the three weeks of "Sumurun" at the Palace Theater. As already noted in THE MIRROR, Mr. Ordynski is now staging the productions of the Boston Grand Opera company in conjunction with Pavlowa and the Ballet Russe. Mr. Schriff has been followed in the role of the negro, according to the billing, by Walter Kingsley. The famous Walter J. Kingsley emphatically denies that he's doubling in the role of publicity promoter and actor.

Miss Ardell Cleaves is preparing a new act for vaudeville, shortly to open under the direction of Frank Evans.

Mae Murray is likely to try vaudeville again shortly. She left the Ziegfeld Follies when that production went on tour.

Tom Waters and Hattie Lorraine are presenting their new skit in Baltimore this week, booked by M. S. Bentham.

The Columbia Theater, Washington, D. C., has been leased for five years by Marcus Loew. The theater will be added to the Loew roster on Oct. 11. The house was erected in 1896 and was opened with Grau's English Grand Opera company. The theater since then has been owned and operated exclusively by the Metzerott family. It has been the scene of many noteworthy productions and many of the leading players have appeared there.

Mabel Russell, in real life Mrs. Eddie Leonard and until recently his vaudeville partner, and Jimmy Hughes offered their new vaudeville two-act at Dockstader's in Wilmington, Del., last week. The skit was written by Junie McCree.

The Schwartz Brothers, offering "The Broken Mirror," have gone over to the Loew time.

Helen Namur is preparing a war playlet, "When Antwerp Fell," for vaudeville production. Miss Namur has been seen in the varieties in "Miss Mollie," a dramatic playlet by Rachel Crothers, and in a single turn in which she danced and sang.

Edward N. Hoyt is contemplating producing a new vaudeville playlet.

Before leaving for a tour of the Rickard's time in Australia, Barton and Ashley will play a few weeks on the Orpheum time, opening in Kansas City on Sunday. Barton and Ashley are offering Junie McCree's "Money Talks." Alf. T. Wilton is their American representative. Barton and Ashley sail from San Francisco on Nov. 23.

Alf. Grant, formerly of Grant and Hoag, and Roda Bernard, sister of Barney Bernard, will shortly present a new comedy skit, "Lost and Found," by John Gilroy. Alf. T. Wilton is arranging the tour.

Yvette, the violinist, will shortly be seen in a new specialty written by Blanche Merrill.

Evelyn Nesbit, assisted by Jack Clifford, opened her vaudeville season in Baltimore this week. She comes to the Palace shortly.

Grace La Rue is to appear in a repertoire of songs at the fashion extravaganza, to be produced at Carnegie Hall on Oct. 7, 8 and 9.

Frank Whitbeck, who managed B. F. Keith's first stock company at the Greenpoint Theater, is presenting Hal Crane in vaudeville in a dramatic vehicle, "The Lash." Mr. Crane is the author of the sketch. The actor-author played in Maude Adams's original production of "Peter Pan" and recently was seen in the film production of "The Beloved Vagabond." In his support in the sketch are Harry Knapp and John Fenton. The playlet has been routed on the Poll time.

Charlotte Parry, the protean actress recently returned from England, will be seen at the Brooklyn Prospect, on Oct. 11.

MARY SHAW
IN VAUDEVILLE
Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

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The International Star of Song
CHAS. GILLEN, Pianist Direction ALF. T. WILTON

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Management M. S. BENTHAM

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IN A VARIETY OF DANCES
Direction HARRY WEBER

BELLE BAKER
Favorite Singing and Dialect Comedienne
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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ACT Beautiful: Orph., Ogden, 3-9.
ADLER, Felix: Hipp., Cleveland; Keith's, Boston, 4-9; Keith's, Prov., 11-16.
ADONIS and Dog: Keith's, Boston; Colonial, N.Y.C., 4-9; Orph., B'klyn, 11-16.
AHEARN, Charles, Co.: Keith's, Columbus; Keith's, Louisville, 4-9; Keith's, Dayton, 11-16.
ALBERT and Irving: Orph., Salt Lake City; Orph., Denver, 3-9.
ALEXANDER and Carr: Palace, N.Y.C.
ALEXANDER Kids: Keith's, Youngstown; Palace, Fort Wayne, 4-9; Keith's, Toledo, 11-16.
ALEXANDRIA, Gladys, Co.: Alhambra, N.Y.C., 4-9.
ALLEN, Minnie, Co.: Temple, Rochester, 4-9.
ALLMAN and Dody: Orph., Salt Lake City; Orph., Denver, 3-9.
AMERICAN Dancers, Six: Keith's, Phila.; Keith's, Wash., 4-9; Maryland, Balto., 11-16.
AMETA: Keith's, Louisville; Temple, Detroit, 4-9; Temple, Rochester, 11-16.
AMOROS Sisters: Shea's, Buffalo.
ANKER Trio: Alhambra, N.Y.C.; Bushwick, B'klyn, 4-9; Keith's, Wash., 11-16.
ANNAPOLIS Boys, Five: Palace, Chgo.; Maj., Milwaukee, 4-9.
ARDATH, Fred J., Co.: Orph., New Orleans.
ASTAIR, Fred and Adele: Keith's, Phila., 11-16.
"AURORA of Light": Orph., Portland.
"AUSTRALIAN Woodchoppers": Orph., B'klyn, 11-16.
AVON Comedy Four: Shea's, Toronto; Temple, Detroit, 4-9; Temple, Rochester 11-16.
"BACHELOR'S Dinner, A": Orph., Memphis; Orph., New Orleans, 3-9.
BALL and West: Orph., Denver; Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9.
BALL, Ernest R.: Keith's, Cinti.; Keith's, Indianapolis, 4-9; Keith's, Indianapolis, 11-16.
BALL, Ray Elinore: Colonial, N.Y.C.; Bushwick, B'klyn, 4-9; Keith's, Prov., 11-16.
BALLET Divertissement: Grand, Pittsburgh; Hipp., Cleveland, 4-9.
BAKER, Belle: Orph., New Orleans, 3-9.
BALZER Sisters: Maryland, Balto.; Alhambra, N.Y.C., 4-9.
"BANJOPHIENDS": Bushwick, B'klyn.
BANKOFF and Broske: Shea's, Buffalo, 4-9.
BANKOFF and Girlie: Keith's, Toledo.
BARAT, Arthur: Keith's, Youngstown, 4-9; Palace, Fort Wayne, 11-16.
BARNES and Crawford: Alhambra, N.Y.C.; Forsythe, Atlanta, 11-16.
BARRETT and Opp: Orph., Jacksonville, 4-9; Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
BARRY, Edwina, Co.: Alhambra, N.Y.C.; Maryland, Balto., 11-16.
BARRY, Mr. and Mrs.: Keith's, Boston; Bushwick, B'klyn, 4-9; Alhambra, N.Y.C., 11-16.
BARTON and Ashley: Orph., Kansas City, 3-9.
BAYES, Nora: Hipp., Cleveland.
BEAUMONT and Arnold: Orph., Portland.
BEEMAN and Anderson: Colonial, N.Y.C.
BEERS, Leo: Orph., B'klyn; Keith's, Phila., 4-9; Grand, Pittsburgh, 11-16.
BEESON, Mme., Co.: Columbia, St. Louis, 3-9.
BELL Family: Palace, Chgo.; Palace, Fort Wayne, 4-9.
BELLONG Trio: Bushwick, B'klyn.
BENDIX Players: Orph., Montreal, 4-9.
BENNETT, Murray: Colonial, Erie, 4-9.
BENT, Francis P.: Bushwick, B'klyn, 11-16.
BERESFORD, Harry, Co.: Orph., Seattle; Orph., Portland, 3-9.
BERGEN, Alfred: Bushwick, B'klyn, 4-9; Keith's, Boston, 11-16.
BERGERE, Valerie, Co.: Prospect, B'klyn.
BERNARD and Phillips: Orph., Denver; Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9.
BERNARD and Scarth: Keith's, Columbus; Palace, Fort Wayne, 4-9; Colonial, Erie, 11-16.
BERRA, Mabel: Keith's, Phila.; Hipp., Cleveland, 4-9; Forsythe, Atlanta, 11-16.
BEYER, Ben, Co.: Orph., Minneapolis; Orph., St. Paul, 3-9.
BIG City Four: Keith's, Lowell; Flatbush, B'klyn, 4-10; Palace, N.Y.C., 11-17.
BISHOP, Marie: Palace, Chgo., 3-9.
BISON City Four: Orph., St. Paul; Orph., Winnipeg, 3-9.
BISPHAM, David: Keith's, Phila.
BOLGER Brothers: Orph., Salt Lake City, 3-9.
BOOTH and Leander: Shea's, Toronto; Orph., Montreal, 4-9; Dominion, Ottawa, 11-16.
BOOTHBY and Everdeen: Orph., Nashville, 27-29; Lyric, Birmingham, 30-Oct. 2; Forsythe, Atlanta, 4-9; Orph., Jacksonville, 11-16.
BOND and Casson: Hipp., Cleveland; Keith's, Dayton, 4-9.
BOUNCER, Billy, Circus: Orph., Winnipeg; Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9.
BRADLEY and Norris: Dominion, Ottawa; Colonial, Erie, 4-9; Hipp., Cleveland, 11-16.
BRAUN, Mabel, Co.: Keith's, Wash., 4-9.
BREEN, Harry: Forsythe, Atlanta; Orph., Jacksonville, 4-9; Bushwick, B'klyn, 11-16.
"BRIDE Shop": Keith's, Dayton, 4-9; Keith's, Columbus, 11-16.
BRIGHTONS, The: Keith's, Youngstown; Orph., Montreal, 11-16.
BRONTE and Aldwell: Maryland, Balto., 11-16.
BROOKS and Bowen: Orph., Seattle; Orph., Portland, 3-9.
BROWN and McCormack: Orph., 'Frisco; Orph., Oakland, 3-9.
BROWN and Spencer: Orph., Seattle; Orph., Portland, 3-9.
BROWNING, Bessie: Orph., Portland.
BRUNELLE Sisters Co.: Orph., Seattle; Orph., Portland, 3-9.
BURKE, J. and M.: Colonial, Erie, Pa.; Keith's, Cinti., 4-9.
BURNHAM and Irwin: Shea's, Buffalo; Shea's, Toronto, 4-9.
BURNS and Lynn: Alhambra, N.Y.C.
BYAL and Early: Keith's, Louisville.
BYRONS, Musical: Orph., Minneapolis.
CALIFORNIA Beauties: Orph., Oakland; Orph., Sacramento, 4-6; Orph., Fresno, 7-9.
CALVE, Emma: Orph., Kansas City, 3-9.
CAMPBELL, Craig: Bushwick, B'klyn; Orph., B'klyn, 4-9.
CANSINOS, The: Columbia, St. Louis; Palace, Chgo., 3-9.
CANTOR and Lee: Keith's, Prov.; Alhambra, N.Y.C., 4-9; Bushwick, B'klyn, 11-16.
CAPAULICAN, Chief: Keith's, Louisville; Keith's, Columbus, 4-9; Shea's, Buffalo, 11-16.
CARLISLE and Romer: Orph., Salt Lake City; Orph., Denver, 3-9.
CARR, Eddie, Co.: Keith's, Indianapolis; Keith's, Louisville, 4-9.
CARTER, Mrs. Leslie: Orph., Los Angeles; Orph., Ogden, 3-9.
CARTMELL and Harris: Keith's, Boston; Bushwick, B'klyn, 11-16.
CARUS, Emma: Palace, Chgo.; Maj., Milwaukee, 3-9; Columbia, Grand Rapids, 11-16.
CASEY, Kenneth: Shea's, Buffalo, 4-9; Shea's, Toronto, 11-16.
CHAPS, Four Melodious: Orph., Lincoln.
CHEERBERT'S Manchurians: Orph., St. Paul; Orph., Omaha, 3-9.
CHIP and Marble: Orph., B'klyn; Colonial, N.Y.C., 4-9; Keith's, Boston, 11-16.
CHYO: Orph., 'Frisco, 3-9.
CLARK and Gerard: Orph., Kansas City, 3-9.
CLAUDIUS and Scarlet: Orph., Minneapolis, 3-9.
CLAYTON, Bessie: Columbia, Grand Rapids; Keith's, Toledo, 4-9.
CLIFFORD, Kathleen: Shea's, Toronto; Grand, Pittsburgh, 4-9; Keith's, Cinti., 11-16.
CLINTONS, Novelty: Orph., St. Paul; Orph., Winnipeg, 3-9.
CLOWN Seal: Keith's, Prov.
COATS, Lulu, Co.: Bushwick, B'klyn; Keith's, Boston, 4-9; Prospect, B'klyn, 11-16.
COLONIAL Belles, Seven: Keith's, Toledo; Hipp., Cleveland, 11-16.
"COLOR Sea, The": Palace, N.Y.C.
COMFORT and King: Orph., Memphis; Orph., New Orleans, 3-9.
CONNELLY, Mr. and Mrs.: Orph., 'Frisco.
CONNOLLY, Irwin and Jane: Orph., 'Frisco, 3-9.
COOK, Joe: Orph., Omaha.
COOPER and Smith: Keith's, Cinti.; Keith's, Dayton, 4-9; Keith's, Youngstown 11-16.
COOPER, Harry: Keith's, Dayton.
CORCORAN and Dingle: Orph., Montreal; Shea's, Buffalo, 4-9; Shea's, Toronto, 11-16.
CORRADINI'S Animals: Grand, Pittsburgh, 11-16.
COURTLEIGH, William, Co.: Orph., B'klyn; Prospect, B'klyn, 4-9; Keith's, Boston, 11-16.
COURTNEY Sisters: Prospect, B'klyn, 4-9.
COWARD, The: Grand, Pittsburgh, 4-9; Keith's, Toledo, 11-16.
CRANBERRIES: Keith's, Prov., 4-9; Colonial, N.Y.C., 11-16.
CREIGHTON, Bertha: Keith's, Phila., 4-9.
CRESSY and Dayne: Columbia, St. Louis; Orph., Memphis, 3-9.
CRONIN, Morris, Co.: Keith's, Cinti.; Keith's, Indianapolis, 4-9.
CROSSMAN'S Entertainers: Bushwick, B'klyn.
CURTIS, Julia: Maj., Milwaukee.
DAILEY, Robt. L., Co.: Orph., Winnipeg, 3-9.
DAMOND, Eugene: Orph., Portland.
DANUBES, Four: Temple, Detroit, 11-16.
DAVIES, Reine: Orph., Minneapolis; Orph., St. Paul, 3-9.
DAVIS, Edwards, Co.: Palace, Chgo., 3-9.
DEIRO: Shea's, Toronto; Temple, Detroit, 4-9; Temple, Rochester, 11-16.
DE LEON and Davis: Keith's, Columbus; Columbia, Grand Rapids, 4-9; Hipp., Cleveland, 11-16.
DELMORE and Lee: Keith's, Prov.; Keith's, Wash., 11-16.
DENNY and Boyle: Orph., Nashville, 4-6; Lyric, Birmingham, 7-9; Forsythe, Atlanta, 11-16.
DERKIN'S Animals: Hipp., Cleveland, 4-9; Keith's, Youngstown, 11-16.
DEVINE and Williams: Orph., 'Frisco, 26-Oct. 9.
DE VOY, Emmett, Co.: Colonial, Norfolk, 27-29; Lyric, Richmond, 30-Oct. 2; Orph., Roanoke, 4-6; Orph., Lynchburg, 7-9; Victoria, Charleston, 14-16.
DE WITT, Burns and Torrence: Palace, Fort Wayne, 11-16.
DIAMOND and Grant: Maj., Chgo., 3-9.
DINEHART, Allan, Co.: Orph., Kansas City; Orph., Omaha, 3-9.
DOCKSTADER, Lew: Orph., Kansas City; Orph., Memphis, 3-9.
DOLL, Alice Lyndon, Co.: Orph., 'Frisco; Orph., Oakland, 3-10; Clunie, Sacramento, 11, 12; Yosemite, Stockton, 13, 14; Victory, San Jose, 15, 16.
DONALD-AYER, Mme.; Orph., Memphis.; Orph., New Orleans, 3-9.
DONOVAN and Lee: Keith's, Youngstown.
DOOLEY and Rugel: Orph., Omaha; Orph., Minneapolis, 3-9.
DOOLEY and Sales: Keith's, Boston; Keith's, Prov., 11-16.
DOOLEY, Jed and Ethel: Orph., Seattle, 3-9.
DOYLE and Dixon: Bushwick, B'klyn; Alhambra, N.Y.C., 4-9; Orph., B'klyn, 11-16.
DUDLEY Trio: Orph., Seattle; Orph., Portland, 3-9.
DUFOR Brothers: Palace, N.Y.C.; Grand, Pittsburgh, 11-16.
DUNBAR'S Bell Ringers: Keith's, Indianapolis; Shea's, Toronto, 4-9; Shea's, Buffalo, 11-16.
DUNEDIN, Queenie: Orph., Oakland, 3-9.
EAST, George, Co.: Colonial, N.Y.C.; Prospect, B'klyn, 4-9; Bushwick, B'klyn, 11-16.
EDISON, Glen: Orph., Minneapolis.
EDWARDS'S, Gus, Song Revue: Orph., Kansas City; Orph., Omaha, 3-9.
EGAN, Thomas: Orph., Salt Lake City, 3-9.
ELINORE and Williams: Bushwick, B'klyn; Keith's, Boston, 4-9.
EMERSON and Baldwin: Keith's, Toledo; Columbia, Grand Rapids, 4-9.
EMERSONS, Three: Grand, Pittsburgh, 4-9.
EVANS, Charles, Co.: Orph., Los Angeles, 26-Oct. 9.
EVEREST'S Monkeys: Keith's, Phila.; Keith's, Wash., 4-9; Maryland, Balto., 11-16.
FARBER Girls: Colonial, N.Y.C.
FARRELL, Marguerietta: Prospect, B'klyn, 11-16.
FARRELL, Taylor, Three: Bushwick, B'klyn, 4-9.
FAYE, Elsie, Co.: Orph., Minneapolis; Orph., Winnipeg, 3-9.
FERN, Harry, Co.: Keith's, Wash.; Bushwick, B'klyn, 4-9.
FERRY: Hipp., Cleveland; Keith's, Toledo, 4-9.
FIELDS and Halliday: Keith's, Youngstown.
FISHER, Grace, Co.: Keith's, Prov.; Keith's, Boston, 4-9; Bushwick, B'klyn, 11-16.
FISHER, Mr. and Mrs. Perkins: Pantages, Victoria; Pantages, Tacoma, 4-10; Pantages, Portland, 11-17.
FITZGIBBON, Lew: Orph., Montreal; Dominion, Ottawa, 4-9.
FITZGIBBON, Marie: Shea's, Buffalo, 4-9; Shea's, Toronto, 11-16.
FLEMINGS, The: Orph., Winnipeg.
FOGARTY, Frank: Palace, N.Y.C.
FOX and Dolly: Maj., Chgo.; Grand, Pittsburgh, 4-9.
FOY, Eddie, and Family: Orph., 'Frisco.
FRANCIS, Mae, Co.: Columbia, St. Louis; Orph., Memphis, 3-9.
FRANCOIS, Margot, and Partner: Orph., St. Paul.

JOSIE HEATHER

With WILLIAM CASEY Jr. and BOBBY HEATHER

Appreciate the warm welcome accorded them during the past week at

B. F. KEITH'S PALACE THEATRE

Direction WM. WOOLFENDEN **JESSE LASKY CO.**

FRED and Albert: Orph., Memphis, 3-9.
FREEMAN and Dunham: Palace, Chgo.; Keith's, Toledo, 4-9; Keith's, Columbus, 11-16.
FRENCH and Eis: Maj., Chgo.; Maj., Chgo., 3-9.
GABRIEL, Master: Dominion, Ottawa.
GALLAGHER and Martin: Maryland, Balto., 4-9.
GALLETTI'S Monks: Orph., Seattle, 3-9.
GARDINER Trio: Orph., Winnipeg.
GAUDSMITHS: Orph., Denver; Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9.
GAUTIER'S Toy Shop: Orph., Montreal, Can.; Dominion, Ottawa, 4-9; Shea's, Buffalo, 11-16.
GILBERT and Sullivan Review: Keith's, Boston, 4-9; Keith's, Phila., 11-16.
GILLETTE, Lucy: Orph., Omaha, 3-9.
GILLINGWATER, Claude: Temple, Rochester; Colonial, N.Y.C., 11-16.
GIRARD, Harry, Co.: Orph., Montreal, 4-9; Maryland, Balto., 11-16.
"GIRL in the Moon": Temple, Hamilton, Can.
GLASS, Bonnie, Co.: Maryland, Balto.; Shea's, Buffalo, 4-9; Shea's, Toronto, 11-16.
GLIDERS, The: Orph., Seattle, 3-9.
GLOSE, Augusta: Keith's, Wash.; Temple, Detroit, 11-16.
GOLDSMITH and Hoppe: Keith's, Phila.
GOLEM, Al., Troupe: Bushwick, B'klyn, 4-9; Keith's, Phila., 11-16.
GORDON, Eleanor, Co.: Grand, Pittsburgh; Palace, Fort Wayne, 4-9; Columbia, Grand Rapids, 11-16.
GORDON, Robbie: Temple, Rochester; Keith's, Columbus, 4-9.
GORMANS, Musical Six: Keith's, Louisville; Keith's, Cinti., 4-9.
GRANVILLE, Taylor, Co.: Keith's, Prov., 4-9.
GRAPEWIN, Charles, Co.: Keith's, Wash.; Maryland, Balto., 4-9; Keith's, Phila., 11-16.
GRAY and Klunker: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.
GUNNING, Louis: Temple, Rochester, 4-9.
GYGI, Ota: Prospect, B'klyn; Colonial, N.Y.C., 4-9.
HALLEN and Fuller: Temple, Detroit, 4-9; Temple, Rochester, 11-16.
HALPERIN, Nan: Orph., Kansas City.
HARRIS and Manyon: Columbia, St. Louis, 3-9.
HARRISON, Brockbank, Co.: Keith's, Louisville, 4-9.
HATHAWAY and Mack: Colonial, Norfolk, 27-29; Lyric, Richmond, 30-Oct. 2.
HAWLEY and Hawley: Forsythe, Atlanta, 4-9; Orph., Jacksonville, 11-16.
HAWTHORNE and Inglis: Colonial, N.Y.C., 4-9; Keith's, Boston, 11-16.
HAYDEN, Borden and Hayden: Grand, Pittsburgh; Colonial, Erie, 4-9; Keith's, Cinti., 11-16.
HEATHER, Josie, Co.: Keith's, Columbus; Keith's, Toledo, 4-9; Keith's, Youngstown, 11-16.
HERAS and Preston: Shea's, Buffalo; Shea's, Toronto, 4-9.
HERBERT and Goldsmith: Columbia, St. Louis; Orph., Memphis, 3-9.
HERBERT, Hugh: Keith's, Louisville; Keith's, Columbus, 4-9.
HERMAN, Al.: Orph., Montreal, 4-9; Dominion, Ottawa, 11-16.
HERSKIND: Orph., Roanoke, 27-29; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.
HERZ, Ralph: Palace, N.Y.C.
HICKEY Brothers, Three: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9; Keith's, Dayton, 11-16.
HILL and Sylvanay: Keith's, Dayton.
HOFFMANN, Gertrude, in "Sumurun": Keith's, Boston; Orph., B'klyn, 4-9; Alhambra, N.Y.C., 11-16.
HOLMAN, Harry: Colonial, Erie, Pa.; Keith's, Dayton, 4-9.
HONEY Boy Minstrels: Bushwick, B'klyn.
"HONEYMOONERS": Orph., B'klyn; Royal, N.Y.C., 4-9.
HOOPER and Cook: Orph., Seattle; Orph., Portland, 4-9.
HOUDINI: Orph., Minneapolis; Orph., Winnipeg, 3-9.
HOWARD and McCane: Orph., B'klyn; Orph., B'klyn, 4-9.
HOWARD, Charles, Co.: Orph., Oakland; Orph., Los Angeles, 3-9.
HOWARD'S Ponies: Palace, Fort Wayne; Columbia, Grand Rapids, 4-9.
HOWELL, George, Co.: Keith's, Indianapolis; Keith's, Louisville, 4-9; Forsythe, Atlanta, 11-16.
HUNTING, L. and M.: Orph., Jacksonville; Orph., Nashville, 4-6; Lyric, Birmingham, 7-9.
HUSSEY and Boyle: Dominion, Ottawa; Orph., B'klyn, 4-9.
HYAMS and McIntyre: Orph., B'klyn, 11-16.
HYMACK: Palace, Chgo., 3-9.
IMHOFF, Conn and Corinne: Keith's, Boston, 4-9; Prospect, B'klyn, 11-16.
IRWIN, Flo, Co.: Forsythe, Atlanta.
JACK and Floris: Keith's, Phila.
JACKSON and Wahl: Orph., Lincoln; Orph., Kansas City, 3-9.
JACKSON, Leo and Mae: Colonial, Erie, 11-16.
JANSLEYS, Four: Maj., Chgo.; Keith's, Cinti., 4-9; Keith's, Indianapolis, 11-16.
JARDON, Dorothy: Temple, Detroit, 4-9; Temple, Rochester, 11-16.
JOHNSTONS, Musical: Orph., Kansas City.
JONES and Sylvester: Prospect, B'klyn.
JORDAN Girls: Keith's, Dayton.
JUDGE and Gale: Bushwick, B'klyn, 4-9.
KEANE, J. Warren, Co.: Columbia, Grand Rapids; Palace, Fort Wayne, 4-9; Keith's, Columbus, 11-16.
KEANE, Robert E.: Alhambra, N.Y.C.
KEIT and De Mont: Keith's, Columbus; Hipp., Cleveland, 4-9; Keith's, Cinti., 11-16.
KELSO and Leighton: Orph., Frisco, 3-9.
KENNY, Nobody and Platt: Keith's, Cinti., 4-9; Keith's, Indianapolis, 11-16.
KERR and Weston: Palace, Chgo.; Maj., Milwaukee, 3-9.
KERVILLE Family: Shea's, Toronto; Orph., Montreal, 4-9; Dominion, Ottawa, 11-16.
KING, Mazie, Co.: Orph., St. Paul.
KINGSTON and Ebner: Orph., Salt Lake City; Orph., Denver, 3-9.
KIRK and Fogarty: Orph., Seattle, 3-9.
KOKIN, Mignonette: Orph., Seattle, 3-9.
KOLB and Harland: Colonial, Erie.
KRAMER and Morton: Keith's, Indianapolis; Keith's, Louisville, 4-9; Palace, Fort Wayne, 11-16.
LACKAYE, Wilton, Co.: Colonial, N.Y.C.; Bushwick, B'klyn, 4-9; Keith's, Wash., 11-16.
LA FRANCE and Bruce: Keith's, Cinti., 11-16.
LAI Mon Kim: Orph., Omaha; Orph., Kansas City, 3-9.
LAMB'S Manikins: Forsythe, Atlanta, 4-9; Orph., Jacksonville, 11-16.
LARGAY and Snee: Shea's, Toronto; Orph., Montreal, 4-9; Dominion, Ottawa, 11-16.
LA ROCCA, Roxy: Forsythe, Atlanta, 4-9; Orph., Nashville, 11-13; Lyric, Birmingham.
LAST Laugh: Lyric, Richmond, 27-29; Colonial, Norfolk, 30-Oct. 2.
LA VARS, Dancing: Prospect, B'klyn; Keith's, Boston, 11-16.
LA VINE, Edward: Maj., Chgo., 3-9.
LAWRENCE and Cameron: Maj., Chgo.; Maj., Milwaukee, 3-9.
LEACH, Wallen, Trio: Garrick, Wilmington, 4-9.
LEAP Year Girls: Orph., Roanoke, 27-29; Orph., Lynchburg, 30-Oct. 2.
LE CLAIRE and Samson: Forsythe, Atlanta; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.
LE GROHS, The: Dominion, Ottawa.
LE ROEN and Dupreese: Prospect, B'klyn; Hipp., Cleveland, 11-16.
LEON Sisters: Orph., Jacksonville; Colonial, Norfolk, 4-6; Lyric, Richmond, 7-9.
LEONARD, Eddie: Alhambra, N.Y.C.; Orph., B'klyn, 4-9.
LE ROY, Lytton, Co.: Maj., Milwaukee; Maj., Chgo., 3-9.
LES YARDYS: Keith's, Roanoke, 27-29; Keith's, Bluefield, 30-Oct. 2; Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
LEVY, Bert: Lyric, Birmingham, 27-29; Orph., Nashville, 30-Oct. 2; Lyric, Richmond, 4-6; Colonial, Norfolk, 7-9; Orph., Lynchburg, 11-13; Orph., Roanoke, 14-16.
LEWIS and McCarthy: Orph., Winnipeg, 3-9.
LEWIS, Henry: Colonial, N.Y.C., 4-9; Grand, Pittsburgh, 11-16.
LEWIS, Tom, Co.: Grand, Pittsburgh; Keith's, Columbus, 4-9; Palace, Fort Wayne, 11-16.
LIGHTNER and Alexander: Keith's, Phila.
LINTON and Lawrence: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
LLOYD and Britt: Maryland, Balto.; Keith's, Wash., 4-9.
LO, Maria, Co., Orph., B'klyn.
LOHSE and Sterling: Orph., Oakland; Orph., Sacramento, 4-6; Orph., Fresno, 7-9.
LONDONS, Four: Keith's, Phila., 4-9.
LOUGHLIN'S Dogs: Columbia, St. Louis, 3-9.
LOYAL'S, Alfred, Dogs: Temple, Detroit; Temple, Rochester, 4-9.
LUNETTE Sisters: Bushwick, B'klyn; Colonial, N.Y.C., 4-9; Prospect, B'klyn, 11-16.
LYDELL, Al., Co.: Bushwick, B'klyn; Keith's, Phila., 4-9.
LYONS and Yosco: Orph., B'klyn; Keith's, Wash., 4-9; Alhambra, N.Y.C., 11-16.
MACK and Vincent: Orph., Winnipeg.
MACK and Walker: Maj., Milwaukee; Maj., Chgo., 3-9.
MACK, Charles, Co.: Maryland, Balto.; Colonial, N.Y.C., 4-9; Orph., B'klyn, 11-16.
MAGLEYS, The: Empress, Cardiff; Empire, Dublin, 4-10; Empire, Belfast, 11-17.
MANN, Sam, Co.: Keith's, Toledo.
MARIE, Dainty: Orph., Minneapolis; Orph., Winnipeg, 3-9.
MARSHALL and Chevalier: Orph., Jacksonville; Orph., Lynchburg, 4-6; Orph., Roanoke, 7-9; Orph., Bluefield, 11-13.
MARTIN'S Four Roses: Orph., Lynchburg, 4-6; Orph., Roanoke, 7-9; Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16.
MARX Brothers, Four, Co.: Orph., Oakland, 3-9; Royal, N.Y.C., 11-16.
MASON, Harry Lester: Temple, Detroit; Temple, Rochester, 4-9; Hipp., Cleveland, 11-16.
MASON-Keeler Co.: Hipp., Cleveland, 4-9; Grand, Pittsburgh, 11-16.
MASON, Wilbur and Jordan: Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.
MATTHEWS, Shayne, Co.: Columbia, Grand Rapids, 4-9.
McCONNELL and Simpson: Palace, Fort Wayne; Keith's, Cinti., 4-9.
McCORMICK and Wallace: Palace, Fort Wayne, 11-16.
McDEVITT, Kelly and Lucy: Alhambra, N.Y.C.

DOROTHY RICHMOND & CO.

Presenting "A MIDNIGHT MARRIAGE"
By EDGAR ALLAN WOOLF

AMETA

PARISIENNE MIRROR CLASSIC DANCER

EVELYN NESBIT
—AND—
JACK CLIFFORD

SONGS and MODERN DANCES Direction H. B. MARINELLI

JOHN CUTTY

One of the Famous Six Musical Cuttys

Direction Harry Weber

VICTOR MORLEY

In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

HARRY BERESFORD

NOW IN VAUDEVILLE

THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty
"AT HOME"

H. BART McHUGH Presents

Johnny DOOLEY and Yvette RUGEL

MUSICAL COMEDY STARS

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL
BOOKED SOLID

MARYON VADIE

PREMIERE DANSEUSE
NOW IN VAUDEVILLE Management HANS S. LINNÉ

ARTHUR KLEIN Presents

EDWINA BARRY

Supported by WILLIAM RICHARDS AND COMPANY

In "THE HOME BREAKER"

A Domestic Farce by Jimmie Barry

At B. F. Keith's Alhambra Theatre This Week

HARRY WEBER offers

HARRY GIRARD & CO.

In "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

IRENE and BOBBY SMITH

Presenting Songs Worth While
Direction EDWARD S. KELLAR

SIX AMERICAN DANCERS

THE ORIGINAL SEXTETTE of STYLISH STEPPERS
Repeating Our Success of Former Seasons
Direction CHAS. LOVENBERG THIS WEEK COLONIAL THEATRE

ELEANOR GORDON

AND COMPANY
in "THE DISCOVERY"
Direction Harry Weber By Edgar Allan Woolf

CLIFTON WEBB

ASSISTED BY THE ORIGINAL
RUSSIAN BALALAIKA ORCHESTRA

GEORGE F. HARRIS

WITH
A MILE A MINUTE
Management HOWARD THURSTON Address care DRAMATIC MIRROR

McWATERS and Tyson: Keith's, Phila.; Keith's, Wash., 4-9.
MEEHAN'S Dogs: Bushwick, B'klyn; Alhambra, N.Y.C., 4-9; Colonial, N.Y.C., 11-16.
MELROSE, Bert: Orph., Omaha, 3-9.
MELVILLE, Mary: Bushwick, B'klyn; Orph., Montreal, 11-16.
MERCEDES: Keith's, Dayton.
METROPOLITAN Dancers: Forsythe, Atlanta; Keith's, Phila., 4-9.
MEYAKOS, The: Keith's, Columbus, Palace, Fort Wayne, 4-9.
MIDGLEY and Elton: Orph., Nashville, 4-6; Lyric, Birmingham, 7-9.
MIGNON: Shea's, Buffalo; Shea's, Toronto, 4-9; Keith's, Columbus, 11-16.
MILES, Homer, Co.: Keith's, Youngstown; Columbia, Grand Rapids, 4-9.
MILO: Keith's, Toledo; Keith's, Youngstown, 4-9; Temple, Detroit, 11-16.
MONROE and Mack: Temple, Rochester; Keith's, Cinti., 4-9; Shea's, Buffalo, 11-16.
MONTGOMERY, Marshall, Temple, Rochester; Alhambra, N.Y.C., 11-16.
MOORE, Gardner and Rose: Keith's, Youngstown; Hipp., Cleveland, 4-9; Colonial, Erie, 11-16.
MORLEY, Victor, Co.: Keith's, Wash.; Maryland, Balto., 4-9.
MORATI Opera Co.: Alhambra, N.Y.C., 11-16.
MORRIS, William, Co.: Orph., Lincoln; Orph., Colorado Springs, 30-Oct. 2; Orph., Seattle, 3-9.
MORRISSEY and Hackett: Keith's, Louisville.
MORTON and Glass: Palace, N.Y.C.; Grand, Pittsburgh, 4-9; Keith's, Cinti., 11-16.
MORTON and Moore: Columbia, St. Louis, 3-9.
MORTON, Sam and Kitty: Grand, Pittsburgh; Keith's, Columbus, 4-9; Keith's, Youngstown, 11-16.
MURPHY, Frankie: Orph., Denver; Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9.
Murray, Elizabeth: Temple, Rochester; Maryland, Balto., 11-16.
MYRL and Delmar: Columbia, Grand Rapids; Keith's, Toledo, 4-9; Keith's, Columbus, 11-16.
MYSTERIA: Orph., Memphis; Orph., New Orleans, 3-9.
NAGER, Gus, Trio: Orph., Jacksonville, 4-9.
NAP, Little: Palace, Chgo.
NAVASSAR Girls: Orph., Frisco, 3-9.
NAZARRO, Nat, Troupe: Hipp., Cleveland; Keith's, Dayton, 4-9.
NAZIMOVA: Orph., Omaha; Orph., St. Paul, 3-9.
NESBIT, Evelyn: Maryland, Balto.; Keith's, Wash., 4-9.
NORDSTROM, Francis, Co.: Hipp., Cleveland; Keith's, Youngstown, 4-9.
NORDSTROM, Marie: Keith's, Louisville; Keith's, Toledo, 11-16.
NORTH, Frank, Co.: Temple, Rochester, 4-9; Orph., Montreal, 11-16.
NORTON and Lee: Orph., St. Paul, 3-9.
NUGENT, J. C., Co.: Orph., Salt Lake City, 3-9.
O'BRIEN, Havel, Co.: Keith's, Dayton; Keith's, Louisville, 4-9; Keith's, Dayton, 11-16.
OHLMEYER, Harry, Sextette: Orph., Frisco; Orph., Sacramento, 4-6; Orph., Fresno, 7-9.
OLCOTT, Charles: Dominion, Ottawa; Alhambra, N.Y.C., 11-16.
OLGA: Orph., St. Paul; Orph., Minneapolis, 3-9.
O'MALLEY, John: Maryland, Balto.
ORANGE Pickers: Keith's, Prov.; Keith's, Boston, 11-16.
OXFORD Trio: Keith's, Dayton, 4-9.
PALFREY, Hall and Brown: Shea's, Buffalo; Shea's, Toronto, 4-9.
PALMER, Gaston: Alhambra, N.Y.C.; Prospect, B'klyn, 4-9; Orph., Lowell, 11-16.
PARILLO and Frabito: Palace, Fort Wayne; Maj., Chgo., 3-9; Columbia, Grand Rapids, 11-16.
PARRY, Charlotte, Co.: Prospect, B'klyn, 11-16.
PATRICOLA and Meyer: Keith's, Toledo; Keith's, Youngstown, 11-16.
PAUL, La Van and Dobbs: Temple, Rochester; Colonial, Erie, 11-16.
PAULINE: Orph., Montreal, Can.
PAYNE and Niemeyer: Orph., Oakland; Orph., Sacramento, 4-6; Orph., Fresno, 7-9.
PEERS, The: Keith's, Wash., 4-9.
PEIREIRA Sextette: Temple, Rochester.
PEKIN Mysteries: Orph., Salt Lake City, 3-9.
PELLETIER and Co.: Lyric, Birmingham, 30-Oct. 2; Forsythe, Atlanta, 4-9; Orph., Jacksonville, 11-16.
PERRY and Heath: Keith's, Phila., 4-9.
PHILLIPS, Mr. and Mrs. W.: Maryland, Balto.
PIERLOT and Schofield: Grand, Pittsburgh; Keith's, Cinti., 4-9; Keith's, Indianapolis, 11-16.
PIPEFAX and Panlo: Orph., Oakland; Orph., Sacramento, 4-6; Orph., Fresno, 7-9.
PREVOST and Brown: Colonial, Erie; Palace, Fort Wayne, 4-9.
PRIMROSE, Four: Orph., Seattle, 3-9.
PRIMROSE Minstrels: Maj., Fort Worth; Maj., Dallas, 3-9.
PRUETTE, William, Co.: Keith's, Prov.; Keith's, Prov., 4-9; Colonial, Erie, 11-16.
PUCK) Harry and Eva: Orph., Los Angeles; Orph., Ogden, 3-9.
QUIROGA: Keith's, Wash., 11-16.
RANDEGGER, G. Alda: Hipp., Cleveland; Keith's, Cinti., 4-9; Keith's, Indianapolis, 11-16.
RAYMOND and Bain: Keith's, Dayton.
RAYMOND and Caverly: Palace, Fort Wayne.
REED Brothers: Forsythe, Atlanta; Orph., Jacksonville, 4-9; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16.
REESE, David and Basse: Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.
REX'S Comedy Circus: Orph., Salt Lake City, 3-9.
RING, Julie, Co.: Keith's, Prov., 11-16.
ROBBIE and Robbie: Victoria, Charleston, 27-29.
ROBINSON, Bill: Columbia, Grand Rapids; Keith's, Dayton, 11-16.
ROMAS, Seven: Columbia, St. Louis, 3-9.
ROONEY and Bent: Orph., Portland.
ROSE, Julian: Colonial, N.Y.C.; Shea's, Buffalo, 4-9.
ROSHANARA: Maj., Milwaukee; Palace, Chgo., 3-9.
ROSS, Eddie: New Orleans.
ROVER, Al. and Sisters: Columbia, Grand Rapids; Temple, Detroit, 4-9; Temple, Detroit, 11-16.
ROYE, Ruth: Keith's, Youngstown; Palace, Chgo., 3-9.
RUDOLPH, Henry: Palace, Fort Wayne; Columbia, Grand Rapids, 4-9; Keith's, Toledo, 11-16.
RYAN and Lee: Columbia, St. Louis, 3-9.
RYAN and Tierney: Colonial, N.Y.C.; Prospect, B'klyn, 4-9; Keith's, Prov., 11-16.
SABINE, Vera, Co.: Palace, Fort Wayne; Columbia, Grand Rapids, 4-9; Keith's, Toledo, 11-16.
SAFETY First: Forsythe, Atlanta, Oct. 4-9; Hipp., Cleveland, 11-16.
SALES, Chick: Palace, Fort Wayne; Palace, Chgo., 3-9.
SALON Singers: Orph., Los Angeles, 26-Oct. 9.
SAM, Long Tack: Orph., Portland.
SAMOYA: Keith's, Toledo.
SAMUELS, Ray: Columbia, Grand Rapids; Keith's, Youngstown, 4-9; Grand, Pittsburgh, 11-16.
SANTLEY and Norton: Maj., Chgo.; Palace, Fort Wayne, 4-9; Keith's, Dayton, 11-16.
SAWYER, Joan: Orph., Salt Lake City; Orph., Denver, 3-9.
SCHAFFER, Sylvester: Prospect, B'klyn.
SCHEFF, Fritzi: Keith's, Phila., Oct. 4-9; Keith's, Prov., 11-16.
SCHICHONI Troupe: Orph., Minneapolis, 3-9.
SCHMETTANS: Keith's, Prov., Oct. 4-9; Maryland, Balto., 11-16.
SCHRECK and Percival: Orph., Memphis; Orph., New Orleans, 3-9; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16.
SCOTCH Lads and Lassies: Temple, Detroit; Temple, Rochester, 4-9; Orph., Montreal, 11-16.
SCOTT and Keane: Temple, Detroit; Temple, Rochester, 4-9; Shea's, Buffalo, 11-16.
SEEBACKS: Keith's, Wash.; Keith's, Phila., 4-9.
SEGAL and Mathews: Hamilton, Can.
SELBINI and Ginvini: Orph., Jacksonville, Oct. 4-9.
SEN MEI, Lady: Dominion, Ottawa; Colonial, Erie, 4-9.
SHALEK, Bertha: Maj., Milwaukee; Maj., Chgo., 3-9.
SHARP and Turek: Colonial, Norfolk, Oct. 4-6; Lyric, Richmond, 7-9; Victoria, Charleston, 11-13.
SHARROCKS, The: Keith's, Prov.; Orph., B'klyn, 4-9.
SHAW, Mary, Co.: Keith's, Prov.
SHAYNE, Matthews, Co.: Maj., Chgo.
SCHEFF, Fritzi: Palace, N.Y.C.
SHERMAN, Van and Hyman: Orph., St. Paul.
"SHIPS That Pass in the Night": Keith's, Phila.; Grand, Pittsburgh, 4-9; Keith's, Cinti., 11-16.
SHIRLEY, Eva: Orph., Los Angeles; Orph., Ogden, 3-9.
SHIRLI, Rives and Harrison: Los Angeles, 26-Oct. 9.
SHONE, Hermine: Shea's, Buffalo; Shea's, Toronto, 4-9.
SIMON, Louis, Co.: Shea's, Buffalo, 4-9; Shea's, Toronto, 11-16.
SINGER and Ziegler Twins: Orph., New Orleans; Lyric, Birmingham, 4-6; Orph., Nashville, 7-9; Forsythe, Atlanta, 11-16.
SKATERS, Bijouve: Maj., Milwaukee; Palace, Chgo., 3-9.
SMITH and Austin: Columbia, St. Louis; Orph., Memphis, 3-9.
SMITH, Irene and Bobbie: Alhambra, N.Y.C.
SOCIETY Buds: Orph., Denver; Orph., Lincoln, 4-6; Orph., Colorado Springs, 7-9.
SOLAR, Willis: Orph., Los Angeles; Orph., Ogden, 3-9.
SOLDIER Fiddlers, Old: Keith's, Wash.
SOLIS Brothers, Four: Maryland, Balto., 4-9.
STAINE'S Circus: St. Louis; Orph., Memphis, 3-9.
STANLEY, Aileen: Lyric, Birmingham, 28-30; Bijou, Nashville, Oct. 1-3; Maj., Fort Wayne, 4-10; Maj., Dallas, 11-17.
STATUES, Five: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9.
STEDMAN, Al. and Fannie: Dominion, Ottawa, 4-9; Shea's, Buffalo, 11-16.
STEINDEL, Three Brothers: Orph., Omaha; Orph., Kansas City, 3-9.
STONE and Hughes: Prospect, B'klyn.
STONE and Kalisa: Maj., Chgo.; Keith's, Youngstown, 4-9; Temple, Detroit, 11-16.
STONE, Tracey, Co.: Palace, Chgo.; Columbia, St. Louis, 3-9.
STUDIES in Marble Art: Orph., Denver, 3-9.
SULLIVAN, Arthur, Co.: Columbia, Grand Rapids; Keith's, Columbus, 11-16.
SWAN and Swan: Garrick, Wilmington, 11-16.
SYLVESTER and Vance: Colonial, N.Y.C., Oct. 4-9.
"TANGO Shoes": Orph., Los Angeles, 26-Oct. 9.
TANGUAY, Eva: Alhambra, N.Y.C.; Bushwick, B'klyn, 11-16.
TATE, Harry, Co.: Colonial, N.Y.C.
TEDDY, James: Orph., Lincoln, 27-29; Orph., Colorado Springs, 30-Oct. 2.
"TELEPHONE Tangle": Orph., Frisco, 26-Oct. 9.
THORNTON, James and Bonnie: Orph., New Orleans.
THURBER and Madison: Bushwick, B'klyn, Oct. 4-9.
TOWER and Darrell: Keith's, Prov., Oct. 4-9; Orph., B'klyn, 11-16.
TOYE, Dorothy: Orph., Montreal, Can.
TOYO Troupe: Orph., B'klyn; Alhambra, N.Y.C., 4-9.
TROVATO: Keith's, Dayton.
TUCKER, Sophie: Orph., Montreal, Oct. 4-9; Dominion, Ottawa, 11-16.
TUSCANO Brothers: Keith's, Cinti.; Keith's, Indianapolis, 4-9; Keith's, Louisville, 11-16.
TYSON and Barbour: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
USHER, Claude and Fanny: Orph., Memphis; Orph., New Orleans, 3-9.
VADIE, Mlle. and Girls: Colonial, N.Y.C., Oct. 4-9.
VAGRANTS, Three: Stratford; Keith's, Youngstown, Oct. 4-9.
VALENTINE and Bell: Prospect, B'klyn; Keith's, Prov., 11-16.
VAN and Bell: Maj., Milwaukee, 3-9.
VAN and Schenck: Palace, Chgo.; Maj., Milwaukee, 3-9.
VAN, Charles and Fannie: Orph., Oakland, 3-9.
VANDERBILT and Moore: Keith's, Wash.
VERNON, Hope: Orph., New Orleans; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16.
VIOLINSKY: Orph., Los Angeles, 3-9.
VOLUNTEERS, The: Orph., Kansas City; Orph., Omaha, 3-9.
WALLEN, Leach, Trio: Keith's, Dayton.
WALTER-Wilmot, Co.: Keith's, Boston.
WARD, Bell and Ward: Maryland, Balto., Oct. 4-9.
WARD Brothers: Temple, Detroit, 4-9; Temple, Rochester, 11-16.
WATSON, Fred.: Colonial, Erie, Pa.; Hipp., Cleveland, 4-9.
WATSON Sisters: Orph., B'klyn; Colonial, N.Y.C., 4-9; Palace, Fort Wayne, 11-16.
WEBB and Burns: Keith's, Phila., 11-16.
WEBER and Elliott: Orph., 'Frisco, 3-9.
WEEKS, Marion: Temple, Rochester; Keith's, Prov., 4-9.
WEILLY and Ten Eyck: Orph., Montreal; Dominion, Ottawa, 4-9.
WEIMERS and Burke: Keith's, Columbus, 11-16.
WERNER-Amoros Troupe: Orph., Memphis; Lyric, Birmingham, 11-13; Orph., Nashville, 14-16.
WESTON and Clare: Keith's, Prov., 4-9.
WESTON, Willie: Orph., Winnipeg.
WHEELERS, The: Keith's, Boston, 4-9.
WHIPPLE, Huston, Co.: Maj., Chgo.
WHITE and Clayton: Keith's, Prov.; Maryland, Balto., 4-9; Temple, Detroit, 11-16.
WHITE, Carolina: Orph., Winnipeg.
WHITE Hussars, Nine: Orph., New Orleans.
WHITE, Porter J., Co.: Keith's, Youngstown, 4-9; Keith's, Dayton, 11-16.
WHITFIELD and Ireland: Bushwick, B'klyn; Keith's, Prov., 4-9.
WILLIAMS and Wolfus: Colonial, N.Y.C.; Keith's, Phila., 4-9; Maryland, Balto., 11-16.
WILSON and La Noir: Orph., 'Frisco, 26-Oct. 9.
"WOMAN Proposes": Bushwick, B'klyn; Keith's, Boston, Oct. 4-9.
WOOD Britt: Orph., Omaha, 3-9.
WORTH and Brice: Palace, N.Y.C.
WRIGHT and Dietrich: Keith's, Wash.
WYNN, Bessie: Keith's, Indianapolis; Keith's, Louisville, 4-9; Keith's, Dayton, 11-16.
YOUNG and April: Orph., Jacksonville; Orph., Nashville, 4-6; Lyric, Birmingham, 7-9; Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16.
ZARRELL, Leo, Trio: Temple, Rochester, 4-9.
ZELMA Co.: Lyric, Birmingham, 4-6; Orph., Nashville, 7-9; Orph., Jacksonville, 11-16.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

AN ENGLISH BOYCOTT?

THE stay-at-homes in a country at war may be counted upon for frequent evidences of hysteria and zealousness that would surprise the brave ones who have gone to the front. You can't beat a stay-at-home for seeking, and finding, trouble. England has proven to be no exception to this rule. With the spy mania becoming weaker as the novelty wore off, a certain class of Englishmen in looking around for a new incitement to hysteria have seized upon a subject of vital interest to American film manufacturers.

It was HARRY COHEN, Metro's English representative, who first told us of the danger to American films through the circulation in England that our producing companies were controlled by Teutonic interests. According to Mr. COHEN this agitation had an early death. But now comes a communication from the Selig Polyscope Company, which indicates that the subject cannot be allowed to rest so easily. "We have received clippings," says the Selig Company, "from English newspapers of recent date in which a majority of the motion picture manufacturers are unjustly attacked because it is insinuated that these companies are controlled 'by the enemies of the Allies' Among the companies on which insinuations are cast, are the Universal, Paramount, Selig, World, Lubin, and Essanay. One English newspaper having very wide circulation, so we are informed by our English representative, has published portraits of SIEGMUND LUBIN, LEWIS J. SELZNICK, CARL LAEMMLE, CHARLES O. BAUMAN, ADOLPH ZUKOR, WILLIAM N. SELIG, AD. KESSEL, and others. It is believed by some that certain publications in the British Isles are endeavoring to start a boycott on American manufactured films."

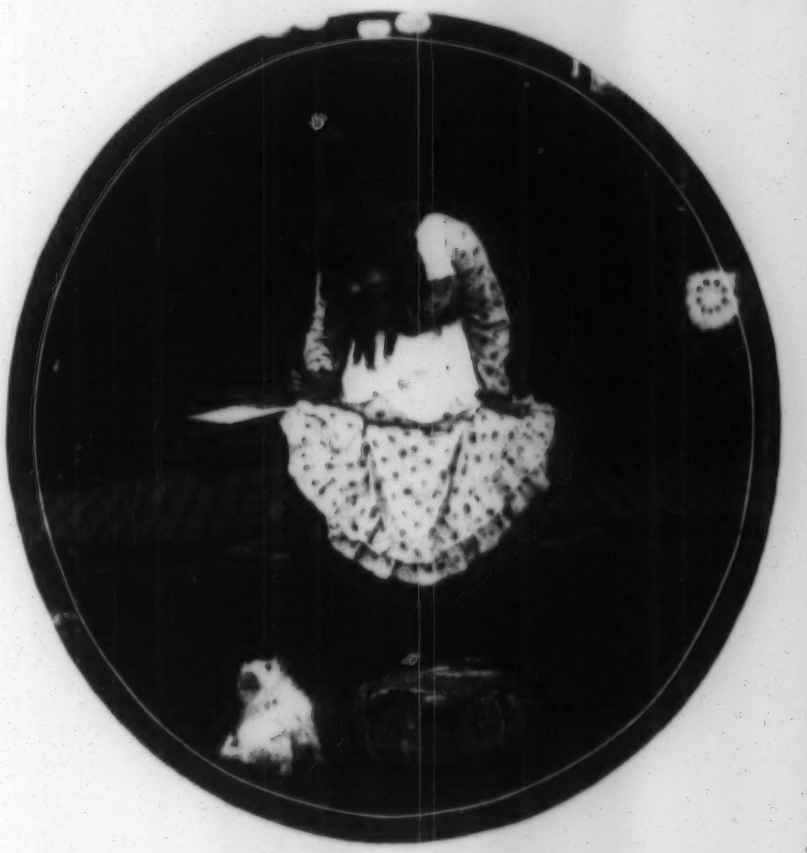
The Selig Company takes cognizance of the attack to the extent of including a story pointing out its own strong efforts to maintain neutrality in its productions since the outbreak of the war and also recounts the life story of WILLIAM N. SELIG, which fails to show any Teutonic trace, but does show a man, born in America, who has proved a liberal patron of science and art. The further fact is noted that J. A. BERST, vice-president of the Selig Company, was born in Paris, France, and was for many years connected with the house of Pathe. But frankly we do not think any such statement is needed. To any one acquainted with American film companies and American film men, a disavowal of control by any of the belligerent interests is unnecessary.

It is the English trade journals that the American manufacturers should address if the agitation should assume dangerous proportions. The British picture publications have been silent concerning the control inimical to the Allies, but silence is not assistance, and our cousins owe a bigger debt to American film manufacturers than it is possible to cover by negative aid. If the English trade writers, who know the truth, desire to show that they have the truth at heart, that they are publishing something more than compendiums of ads. (mostly from American companies) and press matter, let them take up the cudgels and nail the vile attempt to "create a boycott of American films." It is their fight. A word from them will be of more value than columns in American journals.

STUDIO GOSSIP

OTIS HARLAN of the Selig Company who recently announced his retirement from the legitimate stage to devote all of his time to the screen is puzzled to know how motion picture actors have time for any outside diversion. "I have been reading about the leisure hour pursuits of several well known picture stars," he said, "but after six weeks' work at the Selig studios from six in the morning until eight at night I frequently wonder how those self same stars find time for all their recreation."

JAMES BRADBURY, the veteran comedian, expects to close soon with the musical comedy company he is now with and devote all his time to the screen at the Selig studios in support of Otis Harlan.



"LITTLE MARY" AND "FIFI,"
In the Famous Players' Production, "The Girl of Yesterday," Released Oct. 7.

HERRINGTON—A FIGHTER

HE doesn't look it, either. Hovering around five feet in height, with the deceptive blue eyes that are usually designated as "quiet, submissive," FRED J. HERRINGTON, president of the Exhibitors League of America belies his record. There is nothing either "quiet or submissive," about the man who is now directing the destinies of the exhibitor's organization. Fred Herrington is a "no compromise" fighter—that is why the exhibitors assembled at San Francisco named him for the post of president.

The new national executive was in New York last week to learn at first hand conditions in the Empire State body and its attitude towards the national organization. We stole a few minutes of his time to question him on his plans for the League's activity during the coming year.

"What are we going to do?" he responded. "We're going to put the League on a basis that it has not held in the past three years. I'm going into every doubtful State and when I get through they're either going to be in line, and with us, or it will be definitely decided that they are not with us. If we want to get a strong, well-knit organization there's no sense in dodging any fights that may have to come. Take the case of Ohio. Only a few days after I was elected president some of the exhibitors asked me, 'Well, what are you going to do now?' I told them my first move was going to be the issuing of a call for a convention in Ohio. I might just as well have told them I was going crazy. 'What?' they said. 'A convention in Ohio? Don't do that, you'll upset everything. They have an organization there now, and if you call a convention you'll reopen the old feud and everything will be lost.' 'Yes,' I told them, 'they have an organization, but whose is it? Is it ours, is it in the League? Well, if the organization isn't in the League they might as well have none. We'll call a convention in Ohio, and when we get through we'll know where Ohio stands. Why dodge the issue?'

"On my return from the Coast I went through Ohio and talked with all the exhibitors I could. I found that they welcomed the thought of a convention. They're so sick and tired of censorship that they greet with open arms any prospect of a means of fighting it. Just keep your eyes on Ohio—and wait for that convention, it's to be held the 19th and 20th of next month."

Mention of censorship brought us to the HERRINGTON strong point. The Pittsburgh exhibitor has some strong views on censorship and he has put them into practice with some strenuous fighting, both in his home State and in Ohio.

"I'm opposed to all censorship," he declares. "Legalized censorship and volunteer censorship are alike to me, it's the principal of censorship to which I object. I remember telling FREDERICK C. HOWE that when we got rid of legalized censorship the next task facing us was to go down to New York and get rid of the National Board. 'And I'll help you,' was his reply. 'But you must take the National Board as a necessary evil.'

"To my mind the manufacturers would have greater success in their campaigns against censorship if they would lay more stress on the unAmerican spirit that prompts it than on its cost to them. What does the American public care about the cost of anything to big companies and corporations. But show the public that censorship is a denial of free speech, that it gives to a small body of men the power of decreeing what the majority shall see, and there would be a different tale to tell.

"We've evolved a scheme in Western Pennsylvania that will soon make the manufacturers do their share of the fighting against censorship and take it from the shoulders of the exhibitors. We receive full reports from the Pennsylvania Board of the cut-outs ordered in each picture and when we think too much has been taken out, that the picture has been spoiled, we simply refuse to book it. When the manufacturer finds his picture lying idle on the shelf he'll soon wake up. Before this system was adopted we booked the pictures in ignorance of what had been done to it by the censors, and, of course, the manufacturer didn't care so long as his bookings were unaffected."

SUTRO PRAISES PICTURE

Famous Dramatist Writes Enthusiastic Letter After Viewing Frohman Production

William L. Sherrill, president of the Frohman Amusement Corporation, is experiencing a rather pardonable pride as a result of a letter received from Alfred Sutro, the English dramatist, in praise of the Frohman Amusement Corporation's production of his "The Builder of Bridges." A private showing was given early in September in London for the dramatist. Another screen adaptation of a Sutro play, "John Gladye's Honor," is nearing completion by the Frohman organization and will be released as a Pathe Gold Rooster feature. Mr. Sutro's letter regarding "The Builder of Bridges" as written to Mr. Blinkhorn, who is handling the production in England, follows:

"DEAR MR. BLINKHORN.—As I told you yesterday, I am quite delighted with the film presentation of 'The Builder of Bridges.' I think the way the play has been transferred to another medium is ingenious in the extreme; the acting is of the very highest order, Mr. Aubrey Smith in particular giving a performance that is quite masterly. I actually found myself not missing the words at all! A certain partiality for a play with which I had had something to do may have unduly influenced me, but I certainly thoroughly enjoyed myself, and admired the ingenuity with which the Bridge scenes and the scenes in the bucket-shop had been interwoven into the play. I beg that you will convey to the Frohman Company my hearty appreciation of the care they have lavished on the production and the skill with which they have surmounted difficulties that seemed innumerable.

"With many thanks for the courtesy you have shown me,

"Yours faithfully,

"ALFRED SUTRO."

"MESSAGE TO GARCIA"

Edison to Make Film Production Based on Elbert Hubbard Masterpiece

The Edison Company announces that it has obtained the film rights to Elbert Hubbard's "A Message to Garcia," on which a feature production will be based for release on the Kleine-Edison Feature Service.

"A Message to Garcia," after its publication in "The Philistine," reached a circulation of forty million copies when issued in pamphlet form. It has been translated into a score of languages and established the fame of its author.

KLEINE'S NEW PRESS BOOK

George Kleine is issuing a new press book with each of his features that is among the most attractive bits of advertising matter prepared for exhibitors. The booklet contains a complete display of the various sizes and patterns of electrotypes issued, press stories of varying lengths, special matter for exhibitors' publishing house organs, and so on. One of the most valued additions is a series of prepared advertisements containing electrotypes. The latter are carefully numbered and obtainable through Kleine branch offices.

SELIG AND MUTUAL IN SUIT

The announcement by the Mutual Company of the production of "The House of a Thousand Scandals" has resulted in a suit brought by William N. Selig, who alleges that the title is an infringement on his rights since the Selig Company has the exclusive right to produce the well known novel by Meredith Nicholson, "The House of a Thousand Candles." Nathan Burkan represents Mr. Selig and the suit is for $25,000 alleged damages and an injunction against the Mutual Company and the American Film Company.

"TRILBY" SEEN IN TEN CITIES

A private showing of "Trilby" was given in different points throughout the United States last week. World Film sales forces at Pittsburgh, Chicago, Indianapolis, Dallas, San Francisco and other division centres, presented the picture to audiences composed of prominent local men and exhibitors. The Chicago and Pittsburgh showings carried off honors in point of results attained as the papers of those cities were more than lavish in their praise of the first Equitable release.

NEWSY NOTES

P. B. Elliot has recently joined the V-L-S-E sales force, being attached to the Cincinnati office. He was formerly manager of the Boston Exchange for the World Film Corporation. E. B. Shaw has resigned from the Cleveland office of the Mutual to go over to the Cleveland office of the V-L-S-E.

The police reserves had to be called out in Seattle, Wash., last week, in order to control the crowd trying to force its way into the Liberty Theatre, where Viola Allen in "The White Sister" was the attraction.

Harry Scott is now in charge of the Kleine Philadelphia office. He has at different times handled the Cleveland and Dallas offices. H. A. Bugie, formerly of Philadelphia, is transferred to Cincinnati, where a new Kleine office is to be opened.

THE MUCH-TALKED-OF BALLROOM SCENE IN "VANITY FAIR."
The Edison Production in Which Mrs. Fiske Will Be Presented on the Kleine-Edison Feature Service.

"MIRROR FILMS," READY SOON

New Organization, Headed by Captain Harry Lambart, Said to Have Prominent Financial Backing

Film men are expected to be surprised when the names of the interests backing the newest large film undertaking are announced in the near future. Mirror Films, Inc., is the organization, and Captain Harry Lambart, former Vitagraph producer, the head. The financial interests spoken of are new to both the theatrical and motion picture fields, but their entry through this new organization is said to be a guarantee of its strength and the position it will seek to hold in the film world.

Offices have been opened at Sixteen East Forty-second Street. When interviewed by a MIRROR representative, Captain Lambart was not prone to speak of the company's financial affairs, though he was quite ready to talk of some of the plans which he has in mind for the company.

"We are not starting out, as I have seen some announce," he said, "to make the best pictures that have ever been made. We want to make consistent pictures, as fine as our talents and facilities will allow and we feel confident that we can make just as good pictures as any one else is making. When they are made they must go before the screen public on their merits.

"But what pictures we do produce will be made with such economy as obtains, I am sure, in no other film company. My experience has been that the waste found in the manufacture of pictures has shown forth above everything else. My pleasure at seeing a good picture has been spoiled more than once by the knowledge of how much money was actually thrown away in its production.

"And in addition to the waste of money and valuable time, coupled with a lack of system, there is always the graft and the various 'swindle sheets.' So many of our co-workers look upon moving pictures as a joke, out of which they are making money.

"The qualification necessary to employment in a studio or business office of a picture concern are, to my mind, so few as to make the employer ridiculous when viewed from the standpoint of precedents in any other line. For example, I know of many camera men whose only claim to ability are the possession of supple wrists. A camera man should be a photographer, and a good one, before he goes into pictures. We find just such discrepencies all along the line."

The talk worked around to the problem of distribution and sale. Of this Captain Lambart had the following to say:

"I don't care what amount of artistic endeavor may have been put into a film, when it is done it becomes a can of goods to be sold to a certain class of retailers and I want to say right here that, contrary to the activities of many along that line, the motion picture industry is not a theatrical enterprise and should not be conducted as such, except in isolated instances, where great features must be handled in the more pretentious theaters and, even then, I would not have them handled purely as theatrical enterprises.

"Now, when we get away from the theater idea and handle films in a commercial way, we have got to treat the retailer—the exhibitor in this case—very differently from the way he has been treated, on the level and with the same careful attention to his wants as the manufacturer of soaps treats the grocers, to whom he sells his product."

Captain Lambart has been in the motion picture business for twelve years, having first taken a look at what he saw was to be a gigantic industry when he went unknown to The Gaumont Studio, in Paris, and the Hepworth plant, in England, and absorbed the technique of pictures by playing small parts, gradually working up to the position of director, in which he was rapidly successful because of his experience as a stage producer in London. When he came to New York as stage director for Werba & Leuscher, at the Globe Theater, he met Commodore Blackton and was invited to become a member of the Vitagraph staff, on which he remained from 1912 to July of this year. He was chosen to make the official films which the City of New York is exhibiting at the Panama Exposition.

EDISON PLAYERS WHO JOURNEYED TO BERLIN, N. Y., TO FILM "GLADIOLA"
Left to Right, Rear: Jessie Stevens, Director John Collins, Robert Conness.
Front: Charles Sutton, Viola Dana, Pat O'Malley.

NEW FILM COMPANIES

Picker, Bennett and Miner Combination the Most Important in Week's Incorporations

ALBANY, N. Y. (*Special*).—The Screen Exhibition Company, with Whitman Bennett, H. Clay Miner and David Picker interested, was incorporated last week. The capitalization is placed at $15,000. Offices are at 1400 Broadway.

Other new motion picture organizations filing papers of incorporation last week follow:

Beegeevee Picture Theaters Corporation, New York City, a general motion picture business. Capital, $1,000. Directors: Charles J. Giegerich, J. M. Butler, Frank Voller, 1640 East Twelfth Street, Brooklyn, N. Y.

Werblow-Fisher Corporation, New York City. To produce and present plays and other stage offerings. Capital, $10,000. Directors: Ben. F. Fisher, Robert M. Werblow, Richard Nugent, Bartholdi Hotel, New York City.

The Artistic Photoplay Weekly Company, New York City. To publish a weekly magazine relating to photoplays and motion pictures. Capital, $1,000. Directors: Sarah Hyman, Sadie Hyman, Ellis Hyman, 316 West Ninety-third Street, New York City.

Universal Coupon Corporation, Buffalo, N. Y. To promote the attendance at theaters and other places of amusement. Capital, $100,000. Directors: Theodore Kepay, F. W. Debus, Miss Helen Leggett, 172 Franklin Street, Buffalo, N. Y.

GEO. W. HERBICK.

EQUITABLE'S LATEST STAR

Jose Collins Signs Contract to Appear in Equitable Release At Early Date

Another recruit to the Equitable roster of noted stars is Jose Collins, late star of Ziegfeld's Follies and leading player in last year's Winter Garden show. Miss Collins recently appeared in a screen production of "The Imposter," on the World Film programme. Her work so appealed to the Equitable officials that arrangements were entered into by which Miss Collins becomes an Equitable star. She will begin work within a fortnight.

Miss Collins was engaged for appearance in a forthcoming legitimate attraction under the direction of Messrs. Shuberts, and was to have begun rehearsals this week, but the production was put forward several months, thus giving the star an opportunity to work before the camera. No vehicle has yet been chosen for Miss Collins' initial Equitable appearance.

PROBERT IN TWO GOLD ROOSTERS

George Probert, whose portrayal of Oskar Von Guggen in "Innocent," and the cadet in "The Lure" caused such favorable comment, and who has been featured in Pathe's forthcoming Gold Rooster play, "The Spender," has been engaged to take the principal role in "Nedra," another Gold Rooster play now being produced for Pathe, by Edward Jose. Probert will be supported by Fania Marinoff, who played opposite Clifton Crawford in Pathe's five-reel comedy, "The Galloper," and by Margaret Greene, and Craufurd Kent, all three screen celebreties.

"Nedra" on the screen, is an adaptation by George Brackett Seitz, of the novel of the same name, by George Barr McCutcheon. Edward Jose, in whose care Pathe has entrusted this Gold Rooster play, has already made for the Pathe feature programme "The Beloved Vagabond," and "Simon the Jester," both by Wm. J. Locke, and "The Closing Net," a Seitz adaptation of Henry C. Rowland's story.

REALISM A LA FITZMAURICE

George Fitzmaurice, whose Gold Rooster play "Via Wireless" has just been released by Pathe, has been reading with much interest the many complimentary reviews which have been written about the picture. One thing in particular has interested him, almost without exception the critics have praised the remarkable scenes in the gun foundry, showing the casting of a gun. "The highest compliment I could get," says Fitz, "those foundry scenes were all taken in the Pathe studio, in Jersey City."

"SNITZ" EDWARDS WITH KLEINE

"Snitz" Edwards, among the first of the eccentric stage comedians to use the style of German dialect so prevalent to-day, is to make his screen debut with George Kleine. "Snitz" Edwards boasts more than thirty years' stage experience. He will be remembered for his work in "The Queen of the Moulin Rouge," "The Silver Slipper," "The Woman Haters," "The Man Who Stood Still," "High Jinks," and many other successful musical comedies.

"THE MAGIC SKIN" COMPLETED

"The Magic Skin," the second Edison release on the Kleine-Edison programme, scheduled for release on October 13, was given its finishing touches at the Edison Bronx studios last week. Everett Butterfield, a newcomer in the ranks of picture-players, will be seen in the lead. He is appearing in "The Last Laugh" at the Thirty-ninth Street Theater. Mabel Trunelle is seen in the leading female role.

THOMAS BAILEY ALDRICH.

Gustave Frohman is now in Portsmouth, New Hampshire, making elaborate preparations for the production in motion picture form of Thomas Bailey Aldrich's "The Story of a Bad Boy." The elder Frohman with his instinctive touch for the right subject seems in "The Story of a Bad Boy," to have chosen a sure-fire winner. Marie Hubert Frohman is responsible for the adaptation that will bring the beloved Aldrich characters to life upon the motion picture screen. Portsmouth is taking a strong interest in the production since it is to be staged around the beautiful spots which so inspired the author.

FIRST LEWIS LUBIN

New Director Will Stage Adaptation of "The Great Divide"

Edgar Lewis, newly associated director of feature productions for the Lubin Company, to be released through the V-L-S-E offices, after a careful consideration of more than two hundred plays on hand at the Scenario Department of the Lubin Company, has elected for his first Lubin production, William Vaughn Moody's great play of the Great Canyon, "The Great Divide." In constant collaboration with Anthony P. Kelly, Scenario Editor of the Lubin Company, Mr. Lewis has been most actively engaged for the past ten days in the adoption of Mr. Moody's writing.

House Peters begins his engagement with the Lubin Company by being cast as Mr. Lewis's leading man in the role of Steve Ghant in "The Great Divide." Mr. Peters is now en route to Philadelphia from the Western Lubin Studio, at Phœnix, Arizona, through which offices negotiations for his enlistment under the Lubin banner were completed. Immediately upon Mr. Peters's arrival work will be begun, and it is expected that within two weeks' time the company will depart for the Grand Canyons where the exterior scenes will be photographed.

In support of Mr. Peters and completing the casts for this production will be seen Ethel Clayton, as Ruth, the original of which was played by Margaret Anglin. Others of the cast are Mary Moore, a sister of Owen; Tom and Matt Moore, of the famous family of photoplayers; Warner Richmond, formerly of the Kalem Co.; Arthur E. Matthews, Mrs. Sterling and Hayden Stevenson, who is cast in the role of Philip.

ZUKOR FOR TREASURER

Famous Players Executive Accepts Treasurership of Fund for M. P. Hospital Fund

Adolph Zukor, president of the Famous Players' Film Company, last week consented to act as treasurer of the Motion Picture Hospital Fund. Mr. Zukor has expressed his hearty desire to co-operate with the promoters of the movement and his action in consenting to take an active part in its work is one of the best signs of success that the movement has had.

Contributions to the fund continue to pour in as strongly as ever. In the future they may be sent to Adolph Zukor, Famous Players' Company, 507 Fifth Avenue, New York. During the coming week a meeting of the committee will be held at which incorporation papers will be drawn up and forwarded to Albany.

"SHANGHAIED" COMPLETED

"Shanghaied," hailed as Charles Chaplin's funniest comedy, has been completed in Essanay's Los Angeles studio, and critics who have seen it are unanimous in the assertion that it is the best laugh-making photoplay Mr. Chaplin has ever produced. It is released on Monday, Oct. 4.

Mr. Chaplin and his company of Essanay Players have been busy a month or more preparing the various scenes in "Shanghaied," practically all of which were taken on board the Essanay-Chaplin schooner, "Vaquero," which was leased especially for this picture. A week's trip from Los Angeles to San Francisco was taken for the deep sea scenes.

WORK ON "STINGAREE"

Kalem Plans to Make Coming Series One of Unusual Strength

Work is progressing well on the screening of Kalem's "Stingaree," from the novel by E. W. Hornung. Kalem plans to make a twelve-part series built around the famous character of fiction, each episode to be complete in two parts. They will be released weekly in regular service. James Horne, the director who produced "The Mysteries of the Grand Hotel," will have charge of the new series.

Those who have read Hornung's novel will recall Stingaree as a mysterious individual who takes to the bush after he has been unjustly accused of another man's crime. Determined to be avenged upon the law which has so cruelly deprived him of his good name, he adopts the name of Stingaree, takes to the field and exacts a heavy toll for his exile. But, although a fugitive from justice, Stingaree upon more than one occasion goes out of his way to punish men who, trading upon his reputation, have committed crimes in his name. Again, he wins the love and respect of other individuals by acts of charity which are as welcome as they are unexpected.

Throughout the Kalem production of "Stingaree" is woven a love theme which carries the beholder's interest from episode to episode, and although each of the latter is complete in itself, binds the entire series together. True Boardman, whose work as the hotel detective in the "Mysteries of the Grand Hotel" has excited such favorable comment, will appear as Stingaree. An excellent horseman, fearless and of dashing appearance, Mr. Boardman is splendidly equipped for the role. The release date of the first episode will be announced by Kalem shortly.

SIX IN A MONTH

Famous Players Will Release That Many Productions in November

As a result of the disastrous fire which destroyed the studios of the Famous Players' Film Company, and which necessitated the revision of the Paramount programme for the next three months, due to unavoidable changes in the Famous Players' release dates, that concern will have six releases on the Paramount programme in November in order to regain the dates it lost in September and October through the necessity of having to retake scenes in subjects scheduled for earlier release, which were partly destroyed, in the fire. This is the first time since the organization of the Paramount Pictures Corporation that one producer has had six releases in one month.

The November programme of the Famous Players includes Marguerite Clark in "Still Waters," by Edith Barnard Delano, scheduled for Nov. 4; Mary Pickford in the much-discussed screen version of John Luther Long's great classic, "Madame Butterfly," Nov. 8; John Barrymore in "The Red Widow," Nov. 11; Marguerite Clark in a picturization of Mark Twain's "The Prince and the Pauper," the first work of the great American humorist to be filmed, Nov. 15; Charles Cherry in "The Mummy and the Humming Bird," Nov. 18; and Pauline Frederick in Robert Hichens's "Bella Donna," Nov. 29.

TERWILLIGER BACK IN PHILLY

Director George Terwilliger with his company of Lubin Players returned to Philadelphia last week fresh from a conquest of big things at Newport and Narragansett, Rhode Island, where he has just completed the filming of a great multiple reel war picture of his own writing, "The Peril," which will mark the advent of the newer Lubin productions.

Mr. Terwilliger for the past five months has been practically a boarder with the United States Navy, and has employed in addition the free use of the entire Atlantic squadron of battleships, cruisers, torpedo boats and destroyers, submarines and the naval aerial squad. He has also introduced in this picture "The Peril," the beginning of what promises to be a rapidly adopted fad of society, that of appearing before the motion picture camera. Newport and its scions of wealth have taken a great fancy to Mr. Terwilliger and to his players, among whom are Ormi Hawley, Earl Metcalfe, Arthur Matthews, William H. Turner, Eleanor Barry, Hazel Hubbard and Herbert Fortier.

"The Peril" is scheduled for release in October, through the V. L. S. E. offices.

NEW TRIANGLE BILL

The first bill of the Triangle continued in New York up to and including Saturday night, October 2. Thereafter each bill is to last one week. The combination for the week beginning Sunday matinee, October 3, consists of "Martyrs of the Alamo," a Griffith-supervised story of the Texas revolution; Frank Keenan in "The Coward," an Ince civil war drama and two Keystone comedies, namely, Eddie Foy and Foylets in "A Favorite Fool," and Hale Hamilton in "Her Painted Hero" with Polly Moran.

OTHER TRIANGLE OPENINGS

Now that the Triangle plays are fully established in New York it is definitely arranged that they will open the Studebaker Theater, Chicago, Sunday matinee, Oct. 3, and the Chestnut Street Opera House, Philadelphia, Tuesday evening, Oct. 5. A private showing is scheduled for Saturday in Chicago.

Selig

"CHRONICLES OF BLOOM CENTER" "Landing the Hose Reel," a Selig Diamond Special in three reels, released in regular service on Thursday, October 14th, will be the first of a series of twelve rural **comedies** released by the Selig Company under the title, "Chronicles of Bloom Center." The remainder of the series will each be in two reels, released on alternating Mondays, beginning Monday, October 25th. No slap-stick, no vulgarity, no chases, but genuine fun. Herewith is inaugurated a new style of comedy certain to prove profitable to wise Exhibitors. Each story complete in itself.

"THE SCULPTOR'S MODEL" —A Selig two reel Special, with Vivian Reed. Released Monday, October 11th.

"THE FOREMAN'S CHOICE" —A Selig one reel Western drama, with Tom Mix. Released Tuesday, October 12th.

"IN THE MIDST OF THE WILDS" —A Selig Jungle-Zoo Wild Animal Drama, with Bessie Eyton. Released Saturday, October 16th.

HEARST-SELIG NEWS PICTORIAL—Released every Monday and Thursday. Awarded a medal of honor at the 'Frisco Exposition.

Coming, OTIS HARLAN in "A BLACK SHEEP"

A SELIG RED SEAL PLAY!

THE SELIG POLYSCOPE CO., CHICAGO

"The *Dependable* Service"

PARAMOUNT PROGRAM

Jesse L. Lasky presents

America's Leading Masculine Star

DONALD BRIAN

in an exciting, modern photoplay, based on the widely read novel:

"THE VOICE IN THE FOG"

by Harold MacGrath

Released through Paramount Pictures Corporation - September 27th

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LASKY

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JESSE L. LASKY ... SAMUEL GOLDFISH ... CECIL B. DeMILLE

LASKY

Moth and Butterfly Break the Spider's Web "In the Palace of the King"

The reign of Philip II of Spain was one of royal plots and court intrigue.

The King wove a gigantic spider's web in his palace to emesh his courtiers and ladies.

Like a great spider he ensnared the moth and butterfly.

But the moth was fearless and loved the beautiful butterfly. And love conspired to break the threads of the death entangling web. It proved stronger than a King's will.

F. Marion Crawford's novel, "In the Palace of the King," reveals this romantic story of love and intrigue.

Essanay has transformed it into a wonderful spectacular six act photodrama with 5,000 persons appearing in a great pageantry.

The all star cast includes Richard C. Travers, E. J. Ratcliffe, Nell Craig, Ernest Maupain, Arleen Hackett, Lillian Drew, Lewis Edgard, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

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ESSANAY

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IN THE PICTURE STUDIOS

MARJORIE ELLISON, who has been playing leads and heavies in Edison productions for more than two years, closes her long engagement with that company this month and will leave for Los Angeles the latter part of this month, where she will join one of the large Coast producing companies.

CHARLES M. SEAY, now on the staff of the Equitable Corporation, journeyed to Block Island last week for the staging of "The Fisher Girl," a forthcoming five-reel production. The magnificent and picturesque scenery of the section lends itself admirably to the atmosphere of the story. Included in Director Seay's strong company are Muriel Ostriche, Clara Whipple, William Tooker, Roy Applegate, and Jake Bodarroco.

ALFRED VOSBURGH, whose acquisition by the American Film Manufacturing Company's Santa Barbara forces was recently announced, is to play opposite Vivian Rich.

A FULL FLEDGED CIRCUS—animals, performers and all—is presented in the twenty-second chapter of "The Diamond from the Sky." Director Taylor had to import an entire big-top show to Santa Barbara to get the single scene.

GRACE CUNARD has left the hospital and is now taking a short rest preparatory to returning to the harness at Universal City. Meanwhile Francis Ford has taken many scenes for "The Broken Coin," in which she does not appear.

WILLIAM WOLBERT, at times with Western Kalem and Universal, is a recent addition to the Vitagraph Company's Santa Monica aggregation.

HENRY OTTO is producing a three-reel feature at the Universal Coast studios. It is a drama in which the heroine is a motion picture star, and the director is busily at work planning some elaborate photographic effects.

TOM CHATTERTON has joined the Universal Coast forces. Mr. Chatterton has been at Inceville for some time, dividing his time between directing and playing.

EVEN RICHARD WILLIS slips occasionally. This week his press sheet speaks of "Henry McRae, the Western *Vitagraph* manager." Careful, Dick, careful.

THE OLIVER MOROSCO COMPANY'S New York offices deny the story published in some papers to the effect that Myrtle Stedman had left to join another company.

ELIZABETH ALDRICH is with the Equitable Film, playing the heavy with Florence Reed in Marc Edmond Jones play, "The Cowardly Way." This is Miss Aldrich's screen debut. She was starred on the legitimate as Rhy in "The Three of Us," by Rachael Crothers.

MARSHALL FARNUM, who recently joined Equitable is now producing "Creeping Tides," in which Alexandra Carlisle will make her screen debut.

KATHRYN OSTERMAN'S work in "The Bludgeon" was so satisfying to the directors of Equitable that she has been signed to appear in four other productions during the forthcoming year. Webster Cullison was responsible for the direction of "The Bludgeon."

BRANDON TYNAN is another Equitable star. He will be seen in a forthcoming feature.

LENORE ULRICH, late star of "The Bird of Paradise," will be seen in "The Better Woman," soon, on the Equitable programme. "The Better Woman" was produced by Triumph, producing for the Equitable programme.

MURIEL OSTRICHE, Clara Whipple, George Soule Spencer and ten other principals of Equitable left for Cape Cod this week to stage several scenes in "The Fisher Girl," which will mark Miss Ostriche's first appearance on the Equitable programme.

DOUGLAS BRONSTON, of the Pathe Scenario Department, has written a song to go with the "Neal of the Navy" serial. It was so good that Pathe had it published by Berlin, Watterson and Snyder.

ALEXANDRA CARLISLE, recently seen with John Drew in "Rosemary," has been signed by the Equitable Motion Picture Corporation for a screen production of "Creeping Tides," which will go into work at the Equitable's Fifty-second Street studio this week under the direction of Marshall Farnum.

ROBERT EDESON will begin work in the Equitable's Flushing studio early in November, in all probability in Edward White's "In Back of Beyond."

FLORENCE HACKETT,
Long Prominent in Lubin Pictures.

WEBSTER CULLISON, of the Equitable, directing staff, started work on "Idols" this week. Katherine Kaelred will play the principal roles.

BILL HADDOCK had a rather stormy time last week, if one is to judge by the names of the stars in the Gaumont feature he was staging. The stars were Tempest and Sunshine. The production, which will be released on the Mutual programme, is "The Heritage of Hate."

JOHN BARRYMORE has received a letter of protest from a young miss of Brockton, Mass., who thinks that it is a perfect shame that he is a married man. She has just learned the striking news and is horribly broken up about it. But with supreme scorn for her own sex the protesting one completes her plaint with, "Anyway you don't act like a married man, you always seem to enjoy being funny so." The Famous Players comedy star was deeply touched by the tribute to his genious and was barely restrained from writing the dear thing an apology for marrying without her permission.

HAZEL DAWN of the Famous Players company thinks that musical comedy is awfully enjoyable work when viewed from the audience side of the footlights which would lead one to believe that the beautiful young singer of "Pink Lady" fame has renounced the legitimate for screen, permanently.

GLENN MARTIN, the internationally famous aviator, is to be seen soon in a Famous Players production called "A Girl of Yesterday," starring Mary Pickford.

TOM GIBSON, well known as a photoplaywright of the Lubin company's scenario staff, was married at Santa Anna, California, on September 2, to Anna M. Gayleam. The action was short and snappy and was directed by Justice Cox who put the stamp of approval on the scenario of what promises to be the biggest never finished serial ever begun.

GEORGE H. PLYMPTON, one of the Vitagraph directors, in order to get realistic action for the production of "The Fire Fighters," spent nearly two months in company with his camera man at the house of Engine Company No. 33, in New York, and followed the company to every fire which it was called upon to attend. He became so enamoured of the life that it was with difficulty that he could be persuaded to take up the prosaic work of moving picture direction again.

MAURICE TOURNEUR, after meeting more than twenty pretty young girl applicants for work at the World Film Fort Lee studio, all of whom said they could ride, swim, shoot, drive an automobile, and the rest of the jargon stopped one of them short and said, "One moment, please, my dear, I do not care for all these things. Can you act, my dear, can you act?"

The Triangle "Bullseye"

BY this time you have heard of the bang with which the initial Triangle Plays went over at the Knickerbocker Theatre last Thursday.

Shortly you will hear other similar concussions in the vicinity of Philadelphia, Chicago and Boston.

A year from now you will look back and date the most important development of photoplay presentment from these Triangle Model Theatre openings.

Griffith—Ince—Sennett have sub-consciously been building up the Triangle organization for years. It remained for the Triangle Film Corporation to give them the opportunity to go their limit.

Now it is done. The greatest directors, the greatest stars, the best photographers, have been brought together to produce the best plays!

It is simply a question of values everywhere.

You know now what "TRIANGLE" means, even if you've only *heard* from those who have *seen.* And Triangle Quality is only at the apex of the TRIANGLE—the beginning.

Watch the plan grow in effectiveness, in value, in results!

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

FEATURE FILMS OF THE WEEK

"The Song of the Wage Slave"—Lou-Tellegen Makes Screen Debut in Lasky Production—Edith Storey in Vitagraph's "Dust of Egypt"—"The Spender" a Pathe Gold Rooster Feature

"THE SONG OF THE WAGE SLAVE"

Based on the Poem by Robert W. Service. Scenario by Herbert Blacke and Aaron Hoffman. Produced by Popular Plays and Players for Release by Metro in Five Reels.

Ned Lane	Edmund Breese
Mildred Hale	Helen Martin
Andrew Hale	J. Byrnes
Frank Dawson	Fraunie Framholz
Edwin Dawson	Albert Froom
Rev. Francis Pettibone	George MacIntyre
Talek	Wallace Scott
Mrs. Talek	Mabel Wright
Neda	Claire Hillier
Alice	Kitty Reichert
Sino, an agitator	William Morse

"The Song of the Wage Slave" deals with the life of Ned Lane, a worker in the mills owned by Edwin Dawson. Mildred Hale, the daughter of Andrew Hale, a foreman in the mill, and Frank Dawson, the son of the mill-owner. At least those are the characters that stand out most in the picture. To be sure, there are eleven in the cast with a great many more in mob scenes.

It tells the story of how Ned Lane loved Mildred and how Frank Dawson won Mildred, only to compromise her, and how Ned married her to shield her from disgrace. Dawson's father was killed and then Ned left Mildred to the man she loved. That is the way the story starts. Then Lane goes away and does many and divers things but in the end, through his work in a mill and his connection with a labor union, comes in contact with Dawson and Mildred, and ends by saving her at the expense of his own life.

The detail of the picture is most interesting, for it takes one into mines, lumber camps, and many other places of general interest which should insure its success. In places it is a bit drawn out and in one place, when Mildred is contemplating suicide, a skeleton is faded into the picture (also Father Time is drawn into it in the same way) emphasis that was unnecessary.

The work of Edmund Breese is excellent. He does not, as is the case very often, overdo his emotion scenes, but gives one the impression of being a real whole-hearted man, and he is not the only one who is worthy of some note for the work of Helen Martin, as Mildred Hale is, in the same way, fine. Fraunie Framholz as Frank Dawson is well into the half-cadishness and half-manliness of the role he depicts.

B.

"THE EXPLORER"

A Five-Part Adaptation of W. Somerset-Maugham's Romantic Novel of the Same Name, Featuring Lou-Tellegen. Produced by the Jesse L. Lasky Feature Play Company Under the Direction of George Melford, for Release on the Paramount Programme, Sept. 19.

Alec McKenzie	Lou-Tellegen
George Allerton	Tom Forman
Lucy Allerton	Dorothy Davenport
Dr. Adamson	James Neill
McInnery	B. B. Carpenter

William C. DeMille has made a good, comprehensive adaptation of this successful popular novel, which is particularly fitted for moving picture production. Place intense dramatic action in the midst of beautiful scenery and it is bound to result in a good picture provided it is not marred by the acting; and when good acting is added to this the result automatically becomes a mighty good picture. Such is "The Explorer." It conforms to the conditions in every circumstance and in addition it has been elaborately staged, carefully and realistically directed, and most excellently photographed. The exterior settings simulating the heart of the African jungle are marvelously beautiful, the photography soft, clear and distinct, with some good examples of night photography and double exposure. Taken as a whole, it is a thoroughly good picture and one that even surpasses the high standard of excellence maintained by this company.

The picture opens very slowly and continues so for the first reel, but this is occasioned by the necessity of impressing on the minds of the audience the various characterizations, with the result that the balance of the picture is made easier of comprehension. Lou Tellegen gave a thoroughly enjoyable performance in the strong leading role of Donald McKenzie, the explorer, and with the exception of a slight tendency to overact at times brought out the strong, virile manhood of the character he was personating in a manner that was convincing and human. Fanny Davenport, in leading feminine role, was pleasing in the little that she was called upon to do, and Tom Forman as the wilful and thoughtless brother did a good bit of character interpretation. James Neill as the doctor of the expedition handled a minor part well.

The theme of the story deals with a man who refuses to break his word, even though by keeping it he will lose the respect of the girl he loves. William McKenzie, an explorer, commissioned to penetrate the interior of Africa by the British Government, is persuaded to take the brother of his fiancée along in an attempt to make a man of him. In the heart of the jungle the brother, who has repeatedly caused trouble, places the whole expedition in danger as a result of his attempt to violate a native girl and his killing of her native lover. The blacks demand that the murderer be turned over to them for punishment, and when this is refused declare war. McKenzie forces a confession from the brother, and he at last sees the enormity of his conduct. In atonement he begs for the honor of remaining in the stockade and covering the retreat of the expedition. A good double fight results. The expedition escapes and the brother is killed. The scene then returns to England and the dramatic situation follows in which McKenzie sacrifices his love rather than blast the reputation of the man he left behind, by breaking his word. The usual happy ending is brought about by the doctor stepping into the breach and supplying the very necessary explanation.

E.

"THE DUST OF EGYPT"

Six-Part Screen Adaptation of Alan Campbell's Play by the Same Name. A Vitagraph Blue Ribbon Feature Released on V-L-S-E Programme Oct. 4, and Directed by George Baker.

Geoffrey Lascelles	Antonio Moreno
Billings	Hughie Mack
Simpson	Charles Brown
Mr. Manning	Jay Dwiggins
Whiggins (constable)	William Shea
Ani (the wise man)	Edward Elkas
Pinetum	J. Herbert Frank
Slave	Nicholas Dunaew
Dr. Jenkins	George Stevens
Benson	Jack Brawn
Nubians	Mr. Sneese Mr. Pluto
Amenset	Edith Storey
Mrs. Manning	Cissy Fitz-gerald
Violet Manning	Naomi Childers
Maid	Ethel Corcoran

Gerald Du Maurier some three or four years ago brought this fanciful play before the public in London, but it was never brought out in this country. Since then it has been put into scenario form and is a photoplay which will give pleasure to a great many who have the opportunity to see it. It makes a better photoplay than it does a regular drama, for, as is evident so often, it can depict the past, which in this particular instance happens to be in the form of a dream.

Geoffrey Lascelles, who has just done his fiancée the honor of beroming somewhat intoxicated at his bachelor dinner, returns to his home. He has just made himself comfortable when Simpson, a man very much interested in archeology, interrupts him by bringing in a mummy which he asks Lascelles to keep over night.

Simpson then leaves and Lascelles falls asleep, dreaming about this mummy. He dreams of her as she was thousands of years previous, and that she has suddenly come to life. This predicament rather startles him, but the mummy, who was once a Princess, commands many things of him which he is forced to do at the point of a dagger.

The picture is done in good form and is attractive from a dramatic point, and also uses to advantage the ridiculous side of the situation. Antonio Moreno is obedient and commanding in his manner of handling the mummy, Edith Storey, who does her role in a way that assures one that she has done no little in studying that type of oriental which Amenset, the Princess, is. Charles Brown as Simpson makes one laugh inwardly, i. e., a sort of laugh that calls for smiles, not noise. The cast must have been chosen with a great deal of care, for there are none in it who deserve no praise at all.

B.

"THE SPENDER"

A Five-Part Drama by George Brackett Seitz Featuring George Probert and Alma Martin. Produced by Pathe under the Direction of Donald McKenzie for Release as a Gold Rooster Feature.

Peter Lobert	George Probert
Bagley	James McCabe
Patrick McCabe	Sam Ryan
Nellie McCabe	Alma Martin
Jim Walsh	Paul Panzer

Although this five-part production has many admirable features, it does not come up to the standard set by the other Pathe productions that have been released in this series. And this is largely because the story on which the whole production is based is not big enough in any way for a Gold Rooster production. Briefly, it deals with a fortune hunter who has been cast adrift by his father winning the hand of a wealthy young heiress only to discover that her fortune is controlled by her father, who does not approve of him. They spend all their money, and he is forced to seek menial employment in her father's factory. There he is successful in saving his wealthy father-in-law's life and a reconciliation follows.

With such a small story to work with, Donald McKenzie has turned out as good a picture as was possible. Some big scenes were worked in, which, with their sensationalism, were the saving grace of the production. Labor trouble at the elder McCabe's factory served as the reason for some particularly well-staged mob scenes, a good fire followed by an exciting riot, which was finally broken up by a troop of United States cavalry madly galloping to the rescue. The son-in-law saves the elder McCabe's life during the melee, and the picture closes with the usual happy ending. George Probert and Alma Martin gave an able interpretation to the feature roles.

E.

"THE DANCING DOLL"

A Three-Part Original Drama, Featuring Edward T. Roseman and Vivian Wessell. Produced by the Kalem Company Under the Direction of George Sargent for Release on the General Film Company Programme.

Johann	Edward T. Roseman
Dr. Latham	George Moss
Hilda	Vivian Wessell
Felix	Wayne Nunu
Hart	H. B. Moore
Margot	Margaret Smith

"The Dancing Doll" is the story of a country girl with illusions and who follows them to the bitter end only to find that simple love was a far more valuable possession than fame. It is a good story, well worked out and ably directed, although the acting could have been improved upon. The settings and photography were good throughout.

A young wood carver is in love with the daughter of a neighboring wood cutter, but she is imbued with the desire to dance. At the fashionable Summer hotel in the neighborhood she attracts the attention of a famous professional dancer who persuades her to come to New York and be his dancing partner. She runs away from home and her act causes the death of her father and drives her lover insane. She is an immediate success in the city, rapidly mounting the ladder of fame, and marries her partner. Married life soon palls on the man, however, and he treats her brutally. The deserted lover makes a life-size doll in her image and tries to put in effect a theory of his insane uncle who lost his life in trying to generate life in inanimate objects. He places the life-size doll in front of an open window during a thunder storm in the hope that a stroke of lightning will generate the spark of life. A bolt of lightning comes and renders the young man unconscious. While he is in this state the girl appears, having run away from her husband, and seeing the doll puts on its clothes. The young man returning to consciousness sees his supposed doll walking about and the shock brings back his sanity. The deserted husband comes seeking his wife, but she refuses to return to him, and the picture closes with the supposition that a divorce and happy marriage follow.

E.

"THE LITTLE MADEMOISELLE"

Six-Part Production From the Story by Mark Swan. Director, Oscar Eagle. Produced by the World Film Corporation.

Lili Breval	Vivian Martin
Henry Breval, her uncle	Mario Majeroni
Mr. Pemberton	E. M. Kemball
Jim Pemberton, his son	Arthur Ashley
Gabrielle D'Ornay	Lila Chester

"The Little Mademoiselle" proves to be an entertaining picture in six reels, of a little French girl who by accident, chance, or fate meets one Jim Pemberton as he is being discharged from a garage where he has been working since his father told him he must make his way in the world, because of his being suspended from college. Lili Breval, the Little Mademoiselle, can not speak a word of English and young Pemberton, who can speak French, immediately becomes her friend and helps her find her uncle, whom she was accidentally parted from. There are many things in the picture that carries one's attention along as, for instance, when the two are nearing Buffalo, which is their destination. Pemberton is given a chance to drive an automobile in a race which is being held. The race is exciting and Pemberton wins, which he is paid for, and this money is used to carry them to Buffalo.

Their arrival in Buffalo straightens out an affair of love and in the end Pemberton is given work by the Little Mademoiselle's uncle in his office. Here Pemberton's father comes on business and finds his son at work, much to his gratification.

Vivian Martin as the Little Mademoiselle is fresh and appealing and seems to understand the art of making and putting in a touch here and there which brings the character of her part out and makes it of human interest. Opposite Vivian Martin is Arthur Ashley as Jim Pemberton. He is sympathetic as he need be in this role, for there are many trying incidents.

B.

The Call of the Sea (Essanay, Sept. 21).—Another love story, but this time laid by the sea and about people who love the sea. Darwin Karr and Betty Brown are in the leading roles. There seems to be a little lacking in strength of plot, but it is so well carried off that it proves to hold the interest. Thomas Harper, as the brother of Betty Brown in the story, does some very good work in a role that but little is seen of, but he takes what opportunity he is allowed to make himself appreciated. Betty Brown is "cute" as a woman in the stalls suggested. The picture is in three reels.

B.

Lou-Tellegen Makes His Debut in Lasky's "The Explorer." "Let Him Go, Doc." He Is Saying Here.

William Humphrey, Earle Williams, and William Shea—A Trio of Williams—in Vitagraph's "My Lady's Slipper."

Showing What a Happy Home Is Like in Metro's "The Song of the Wage Slave," from the Service Poem.

PICKING THREE MOMENTS FROM THREE OF THE STRONG CURRENT FEATURE PRODUCTIONS.

Good News for Everyone
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The New Adventures of
J. RUFUS WALLINGFORD

BURR McINTOSH
as "Wallingford"

A new series of extraordinary merit based on the tremendously popular stories of George Randolph Chester. Produced by the Whartons.

MAX FIGMAN
as "Blackie Daw"

Each adventure complete in two parts, and each one a house filler. The treat of the year for audiences and exhibitors alike.

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TRIANGLE DEBUT BRILLIANT SUCCESS

Trio of Strong Offerings from Griffith, Ince and Sennett Studios Receive Enthusiastic Reception — Many Notables at Initial Performance

The most radical development in the moving picture industry became a reality last Thursday night with the inauguration of the Triangle programme—the Griffith-Ince-Sennett producing combination—at the Knickerbocker Theater with the regular Broadway scale of prices from two dollars to fifty cents and some especially de luxe seats at three dollars. And to say that it met with an enthusiastic reception is to be niggardly in enthusiasm. The audience was first delighted with the marvelous scenic beauties and wonderfully clear photography of a romantic drama with an Alaskan setting called "The Iron Strain," featuring Dustin Farnum, raised to the pinnacle of enthusiasm by "The Lamb," a comedy drama with a spectacular finale, which served to introduce Douglas Fairbanks to the screen, and sent home with sides aching at the rip-roaring slapstick comedy of Raymond Hitchcock in "My Valet."

It was a typical New York first-night audience, cold, critical, and, in the vernacular, demanding to be "shown." The fact that they were "shown" and raised to a high degree of enthusiasm is perhaps the best indication of the quality of the pictures. That they were of a quality above the usual even the most carping must admit. The first picture had not run a thousand feet before the audience began to enthusiastically applaud the wonderful scenic beauties which the camera was disclosing, and this enthusiasm increased as the programme continued with the development of the spectacular features of "The Lamb," and finally reached fever heat with the grotesque absurdities of Hitchcock and his able band of assistant comedians, including the beautiful and irresistibly funny Mabel Normand.

During the second intermission Raymond Hitchcock, who was the only one of the stars present in person, made a short speech in which he confessed that it was the first time that he had dared look at his own screen efforts and saying that even now he was afraid to watch it. Turning toward the box containing Ignace Jan Paderewski and a party of friends, he bowed and smiled, and this seemed to suggest an impromptu idea to him, for he said: "There is as much difference between the Triangle films and other films as there is between a child playing 'The Maiden's Prayer' and the master pianist's conception of the same composition." His speech was greeted by enthusiastic applause.

Although this was not the first time that special music had been arranged to accompany a picture, still the effect of this special musical programme was easily reflected in the action and feelings of the audience. It served to heighten and emphasize the value of the pictures, and this effect can best be judged when it is said that in the spectacular finale of the Douglas Fairbanks picture, when a squadron of United States cavalry came galloping to the rescue and the orchestra swung into the stirring strains of "The Star Spangled Banner," the audience seemed to hesitate for a moment between a patriotic expression of feeling and applause. Only for a moment, however. Rising impulsively to a standing position, it stood there and applauded until the final strains died away with the changing of the scene on the screen. It was an impressive and thrilling moment, and shows the exact degree in which the right kind of music is responsible for the enthusiastic reception of a picture. The special music was arranged by J. E. Nurnberger and Joseph Carl Breil, and was interpreted by William Furst and an orchestra of thirty. The music for "The Iron Strain" was selected from various sources by Wedgwood Nowell.

Among the well-known people present were Frank Vanderlip, president of the National City Bank; W. B. Joyce, Charles Hayden, Ignace Jan Paderewski, Conte Gianni Bettini, Mr. and Mrs. George Randolph Chester, George Barr McCutcheon, Daniel Frohman, Joseph Engel, James Montgomery Flagg, Howard Chandler Christy, Penrhyn Stanlaws, Irvin Cobb, Rupert Hughes, Mr. and Mrs. Raymond Hitchcock, George Rehan, A. B. Leach, and Walter Frew, in addition to hundreds of motion picture producers and players.

Reviews of the pictures shown on the opening programme, which will be continued until the end of this week, follow:

"THE IRON STRAIN"

A Five-Part Production of C. Gardner Sullivan's Story of the Same Name, Featuring Dustin Farnum and Enid Markey. Produced by the Triangle Film Corporation Under the Supervision of Thomas H. Ince, for Release on the Triangle Programme, Sept. 23.

Chuck Hemmingway	Dustin Farnum
Octavia Van Ness	Enid Markey
Ezra Whitney	Charles K. French
Mrs. Courtney Van Ness	Truly Shattuck
Kitty Molloy	Louise Glaum

THE MEN WHO MADE THE "TRIANGLE."

Top Row: Charles Kessel, Harry E. Aitken, Adam Kessel.

Second Row: Mack Sennett, David Griffith, Thomas Ince.

Bottom: Charles O. Bauman.

"The Iron Strain" is a study in feminine psychology, a modernized version of Shakespeare's "The Taming of the Shrew," set amid the scenic splendors of Alaska. As such it forms a good picture with a number of outstanding features that place it well above the ordinary. But the most outstanding feature is the clear and beautiful photography and the great artistic judgment shown in the selection of the scenic grandeurs which the camera reproduces in a manner that calls for the highest commendation to both the camera man and the director.

Whereas one would not call this a great pictorial masterpiece, still it has been produced in a manner that is far above that which is usually seen in the average feature picture. The scene showing the arrival of Octavia and her grandfather in the little Alaskan town is a wonderful bit of photograpic reproduction. The rain is coming down in torrents, the street is ankle deep in mud, and the people are typical of the homogeneous collection to be found in any Alaskan mining town. It was a wonderful piece of stagecraft and direction.

The acting honors were carried away by Enid Markey, who did some mighty clever work. She was called upon for an exceedingly difficult portraiture, that of the young overcivilized society girl who slowly discards the chrysalis of culture and civilization and finally stands forth as the primitive woman fighting for her mate. The gradual growth and change of her nature was a pleasure to watch and was accomplished in a manner that was thoroughly artistic, thoroughly real and thoroughly human. It might be remarked in passing that she also possesses a very beautiful and very effective pair of eyes. Dustin Farnum in the leading role of Chuck Hemmingway overacted to a degree that greatly marred his work. Truly Shattuck was pleasing in a small part, and Charles K. French was acceptable as the wealthy mine owner. Beautiful Louise Glaum gave a thoroughly good portrayal of a soubrette in an Alaskan dance hall.

The story is strong and vivid, with a good, tense, dramatic situation for a climax. Ezra Whitney, a wealthy mine owner, refuses to permit his granddaughter, Octavia, a young overcivilized society miss, to marry any of the young society butterflies in the set in which she moves. After a strenuous social season she breaks down and the doctor orders her to travel. In the hopes that she will meet and fall in love with a real man, her grandfather persuades her to accompany him on a visit of inspection to his mines located in the interior of Alaska. There she meets "Chuck" Hemmingway, a Yale graduate from Boston who prefers the life of a modern cave-man to that of civilization. "Chuck" loses his heart at sight, but the girl will have nothing to do with him, calling him an uncouth barbarian. In true cave-man fashion "Chuck" kidnaps his mate and carries her off to the distant cabin of a Siwash Indian. There the reconstruction of the girl's nature commences and is finally brought forth in all the glory of primitive strength when Kitty Molloy, a denizen of the dance hall, tries to reassert her mastery over "Chuck." The final scene is a room off the dance hall when the young wife descends to primitive methods of hands and finger nails in order to impress upon the other woman that she is to leave her man alone, is strong and appealing, besides being intensely dramatic. The return of the two to civilization is then shown, followed by the usual happy ending.

"THE LAMB"

A Five-Part Original Comedy-Drama. Written by Granville Warwick. Starring Douglas Fairbanks. Produced by the Fine Arts Film Company Under the Supervision of D. W. Griffith and Under the Direction of W. Christy Cabanne, for Release on the Triangle Programme, Sept. 23.

Gerald, the lamb	Douglas Fairbanks
Mary, his fiancee	Seena Owen
Her Mother	Lillian Langdon
Her Cousin	Monroe Salisbury
The Lamb's Mother	Kate Toncray
Bill Cactus, from Arizona	Alfred Paget
Yaqui Indian Chief	William E. Lowery
Another Yaqui Chief	Eagle Eye

The hand of a master director is evident in this production, whether it is that of Griffith or his disciple W. Christy Cabanne is impossible to determine, but the fact remains that it is an entirely unusual comedy-drama with an intensely spectacular finale that is gripping and absorbing. It is the kind of high class comedy that makes an audience laugh its heads off in whole souled enjoyment, and then be thrilled with a spectacle that causes the blood to race and the heart to pump with increased activity. Not in fear and trembling for there is always the realization that events are going to take an amusing turn, but that feeling which a charging body of cavalry always inspires. It is the response of the something down deep within all of us that answers to the call of a rapidly moving body of horseflesh.

The picture was in the nature of a triumph for Douglas Fairbanks. Though a popular comedian on the legitimate stage for a number of years this production marks his debut on the screen and judging from the enthusiasm with which his work was viewed he will long remain to delight the risibilities of moving picture audiences. He has a particularly magnetic and winning smile which the camera only serves to accentuate and accompanied by a delightful naturalness of manner uses it as a lever to win his way into the sympathy and appreciation of the audience. He has also evolved a peculiar little walk which while funny in a way was not at all necessary to portray the character of a spineless jellyfish. Accentuated peculiarities of mannerism such as this, go more with slap stick farce than with the delightful light comedy characteristic of this picture. Seena Owen in support had little to do but did that little well. Her fresh young beauty registered perfectly and added greatly to the artistic beauty of the production. William E. Lowery and Eagle Eye were both good as the Indian chiefs and the balance of the cast was strong and capable.

This review would not be complete without a word of commendation for the person responsible for the sub-titles. They were the best imitation of George Ade's inimitable style that could possibly be imagined and were irresistibly humorous.

The story abounds with amusing situations. Gerald is an over-civilized young man of the social butterfly type, who has forgotten that real red blood flows in his veins. He is in love with Mary, and Mary in love with him until he fails in a crisis and shows a yellow streak. She leaves him for a wealthy son of the Western plains and departs on a houseparty in Arizona. Gerald brought to a sudden realization of his shortcomings goes about correcting them by means of an instructor in boxing and a teacher of jiu jitsu. Later he starts for the Arizona houseparty, is held up by two thugs, lost on the desert, has an experience with a rattlesnake, another with a mountain lion, and is at last captured by a rebellious tribe of Yaqua Indians, the chief of which has a great desire to view his living bleeding heart. Bill Cactus, the host of the houseparty, has provided an aviator for the amusement of his guests, who gets lost on the desert. In a search for the missing birdman, Bill Cactus shows the white feather, and Mary is captured by the same band of Indians that has Gerald in durance vile. The fun from now on is fast and furious. Gerald uses his newly acquired arts and personally vanquishes seven of the Indians, one after the other, seizes a machine gun, which the Indians have captured from the Mexicans and proceeds to decimate the tribe. His last cartridge gone and just when it begins to look as if the chief was going to satisfy his desire for the bleeding heart a squadron of United States cavalry rides across the border to the rescue. It was this battle with the Indians and the charging cavalrymen that brought forth the enthusiasm of the audience and furnished a spectacle that was well worth witnessing. Taken as a whole it was a mighty good picture worthy of the name of Griffith.

"MY VALET"

A Four-Part Farce Comedy, Starring Raymond Hitchcock. Produced for the Triangle Film Corporation by Mack Sennett, for Release Sept. 23.

A Bachelor on a Journey	Raymond Hitchcock
His Valet	Mack Sennett
The Affianced Girl	Mabel Normand
The Girl's Father	Frank Opperman
Her Mother	Alice Davenport
A French Count	Fred Mace

With all of the old slap-stick features and with an awful lot that is new, this four-part comedy will go down through farce comedy history as the funniest of its kind that has been produced up to this time. And it is hard to conceive of anything that could possibly be funnier. Mack Sennett has again shown that he is a master of slap-stick farce as depicted on the screen. He has a wealth of originality that is prodigious and brings it out in a manner that is exceedingly amusing, nay more than that, funny. We are free to admit that we do not like slap-stick farce that the ordinary comedy of this class usually causes a sour expression of pained "ennui," but in justice to this last effort of Sennett's we must confess that we laughed until our sides ached with pain.

Raymond Hitchcock in the leading role surpassed himself. He was the old Hitchcock of the stage and a lot more besides. Yet it must be rightfully admitted that both Mack Sennett and Mabel Normand in supporting parts stole a large number of the laughs that rightfully belonged to the star.

And just a word about Mabel Normand in passing. Besides being very pretty and possessing a figure that calls forth admiration, she is a comedian of the first class. Irrespective of the pulchritudinous admiration she inspires, it is also an extreme pleasure to watch her other work, of a purely comical nature. Fred Mace as the French Count was Fred Mace, giving a performance that was particularly Macean and particularly funny.

It is impossible to give more than a brief outline of the story. It always seems so futile to try and tell in a few words of the humor of a farce comedy. Enough to say that it deals with a wealthy young man on his way West to visit his fiancee, whom he has not seen since they were young children together. He is incidental in saving the life of a beautiful young girl, who later proves to be the fiancee, and falls in love with her on the spot. In order that he may escape his obligations with his fiancee, he forces his valet to impersonate him while he dons the valet's clothes. Then the complications follow fast and furious, and it is not possible to catalogue them and hardly worth while, for in order to be appreciated they must be seen in all the naturalness and originality of Sennett and his band of funmakers. It is slap stick farce throughout, but slap-stick farce by far funnier and more amusing than anything that has ever been seen on the moving picture screen. E.

V-L-S-E NEW OFFICES

The Denver office of the V-L-S-E has been changed from a sub-station to a branch office, with E. R. Pearson in charge. A new sub-station has been created at Salt Lake City. Extensive alterations will be made in the Denver office to provide for the greatly increased business, a new vault, and a large projection room for the showing of pictures to the exhibitors being added. The new office will have charge of New Mexico, Colorado, Wyoming, Utah, and sections of Montana, Idaho, Nevada, South Dakota, and Nebraska. The Salt Lake City office will serve the latter sections and also the part of Utah not covered by the Denver office. With the organization of the Denver office the V-L-S-E now has fourteen main branches and five sub-stations throughout the country.

PRETTY GIRLS FOR "CHORUS LADY"

Fifty of the prettiest girls in Hollywood and Los Angeles will be seen in the forthcoming Lasky production of James Forbes's "The Chorus Lady," with Cleo Ridgeley in the title role. The picture was produced at a time when all the young girls of the prominent families of these two cities were home from school, and a small advertisement in the newspaper was the means of bringing them out to the studio, with the result that the director had his pick of all the pretty girls in sight. The result is said to be one of the most beautiful choruses that has ever been gathered together for any production. Marjorie Daw, the fourteen-year-old protege of Geraldine Farrar, will have an important part in the production.

TOM TERRISS,
Producer of Features.

HERE AND THERE

Geo. F. "Lefty" Miller was married in Jersey City on September 24 to Caroline Ryan Green, of Springfield, Mass. "Lefty" is well remembered by the baseball profession as he was formerly pitcher of the St. Louis Nationals, and before that played with Seattle, Norfolk, Denver, Williamsport and Butte. "Lefty" has been connected with Pathe Freres for the past three years. The Mayor of Jersey City tied the knot.

The Publicity Department of the Triangle Film Company, in charge of Henry MacMahon, is now at Room 419, Longacre Building.

Helen Starr is a recent addition to the publicity staff of the Universal Company. Miss Starr is a Stanford University graduate, who gained newspaper experience on the Pacific Coast and in New York. She has also played in stock companies and productions.

Frank Carroll, who has been missed by his fellow Screeners for some time, was seen on Broadway last week and the explanation for the absence was forthcoming. In June last Frank was in a trolley accident that resulted in laying him up in the hospital for some time. The nerves have been so affected that he is still carrying his arm in a sling.

TRIANGLE IN EAST

Next Douglas Fairbanks Picture to be Staged Here by John Emerson

On placing Douglas Fairbanks under a three years' contract, David W. Griffith immediately commissioned John Emerson to stage the new Fairbanks picture resultant on the hit scored by the young star in "The Lamb," now at the Knickerbocker Theater. Mr. Emerson arrived here from Los Angeles on Thursday. He spent the first three days in a whirlwind search of locations in the upper part of the city for the scenes required in the picture, which will have an Eastern locale and be staged here. Monday the director started the selection of a company, and staging will begin within a week.

This beginning of Triangle Film activities in the East means that Griffith will visit New York within six weeks, and he may ultimately decide to divide his time between the east and west coasts. Mr. Emerson, the sub-director, of the new picture, is well known as author-star of "The Conspiracy," on the legitimate stage. He brought back with him the films of "Old Heidelberg," which he staged, and "The Scarlet Band," in which he plays the stellar part. Both of these Griffith-supervised dramas are soon to be seen at the Knickerbocker.

Through the activity of Tom North, manager of the Seattle office of the V.L.S.E., the showing of Mortmain there recently was made the medium of a clinic for local surgeons. Manager North arranged a private showing in the morning, and the surgeons attended and watched with interest the operation of grafting a cat's paw on the paw of another cat.

USE CLEAN POSTERS

That is the Warning of Kalem Following Exhaustive Investigation of Conditions

The Kalem Company has just completed an investigation on the influence of posters upon photoplay patrons, which, because of its country-wide scope, is of vital interest to exhibitors.

Said one of the Kalem officials in commenting upon the results of this investigation: "If the average exhibitor realized how tremendously important is the use of new clean posters, the eyes of photoplay patrons would never again be offended by the unsightly, second-hand lithographs used by even the better class houses.

"What I have just said," he went on, "is based upon the results of an investigation which embraced practically every section of the country. Thousands of photoplay patrons were queried and the data compiled is of such importance as to demand the attention of every exhibitor.

"Psychologists tell us that the appearance of the package exerts a decided influence upon the sales of a commodity. Now, that this law applies with equal force to motion pictures, is convincingly demonstrated by the data in our possession.

"Let me cite you a concrete example unearthed by our investigation," continued the speaker, picking up a paper which lay on his desk. "In this particular case, a photoplay patron was asked whether he had seen a certain feature which had come to one of the theaters in his particular town.

"His reply was in the negative. Pressed for the reason, he declared that in passing the theater in which the feature was being shown, he had looked about for the posters advertising the show for that day. The lithographs for the feature were in a bad condition. From this, he inferred that the subject itself was old, and in an equally poor condition, and so he passed it up. As a matter of fact, the production in question was not old, and it was in very fair condition. Nevertheless, the dirty, second-hand paper had created an unfavorable, erroneous, impression in the mind of this particular patron and I venture the opinion that many other possible patrons were similarly affected.

"An encouraging discovery, however, was that a large number of exhibitors have already awakened to the fact that money paid for new posters is well spent. The clean, fresh appearance of the paper exerts a decidedly beneficial effect and frequently turns indecision into favorable action on the part of the fans. The great majority of exhibitors, however, have still to discover this fact, but when they do, there is no doubt in my mind but that they, too, will turn to the use of new lithographs only. While on the subject of posters," the speaker concluded, "here is a letter from an exhibitor commending Kalem for its refusal to embody cubistic or impressionistic effects in its lithographs. Frankly speaking, while solid blacks, unearthly greens and weird figures, which resemble everything save human beings, may attract the attention of passersby, I greatly doubt as to whether such paper makes the latter dig down for the price of admission."

CLIFFORD JOINS F. P.

Prominent Inceville Writer to Take Reins in Famous Players Script Department

William H. Clifford, whose name was connected with the strong output of the Thomas Ince studios for over three years, has resigned from that organization to take charge of the scenario department of the Famous Players Film Company. Mr. Clifford is already in New York and has begun work on a number of forthcoming scripts.

Mr. Clifford entered the film field as a director, and is probably one of the few film men, in fact the only one, who relinquished directing to write photoplays. He entered the screen field with the old Imp Company, when he and Tom Ince perched over the destinies of such stars as King Baggot and Mary Pickford. Mr. Clifford's first picture was "In the Sultan's Garden," with Mary Pickford in the lead. He then devoted several years to writing vaudeville sketches for well known artists, returning to the picture arena with Tom Ince at the New York Motion Picture plant. On the legitimate stage Mr. Clifford has to his credit such dramas as "Fighting the Flames," and the dramatization of "St. Elmo" and "Life's Shop Window." Dustin Farnum is soon to be starred in his latest dramatic work, "The Man From God's Country." "The Wrath of the Gods," the sensational Ince success, will be remembered as one of his most prominent screen successes.

"My connection with the Famous Players will give me the opportunity for which I have long sought," declared Mr. Clifford. "Ever since I have been in the motion picture business I seem to have been working under terrific pressure, always trying to meet some superhuman schedule apparently devised for the express purpose of wearing me to the proverbial frazzle. Can you imagine doing your best work at the rate of two scenarios a week for three years? But in my new work I shall be given a free rein, with all the time that I require for the completion of the minute details that constitute the deciding factor between real art and mere motion picture production. The change of pace cannot but be beneficial to a species of work which, after all, is chiefly artistic in its nature, and must inevitably result in a higher standard."

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NEW EDISON DIRECTORS

George Ridgwell Added to Staff and Frank McGlynn Raised to Directorship

Two more directors have been added to the Edison staff, which is undergoing a sort of reorganization under the control of Leonard Mc'hesney, the new studio manager. George Ridgwell and Frank McGlynn are the new men to hold directorial reins in the Bronx studio. Director Ridgwell is now at work on a four reel feature, "The Mystery of Room 13," in which Marc McDermott will be featured.

Director Ridgwell is a good representation of that curious versatility that goes into the make up of a good director. Soldier, featured instrumental soloist, then vocal soloist, comic opera and dramatic actor, scenario writer, appears a foundation road to travel to directorship.

Born in London, he was educated in a military school. Twelve years were then spent as soldier and in the regiment band of the Cold Stream Guards. Following this, the versatile Mr. Ridgwell played in every well-known orchestra in London. Dropping the cornet he took up the career of vocal soloist which lead him soon into the opera. His first American engagement was "The Dollar Princess." He appeared later in "Dolly Varden" and opposite Kitty Gordon in "The Enchantress." Then followed a successful vaudeville engagement and stock work when he entered motion pictures at the Vitagraph, as a writer. His first Edison picture was "The Butler," in which William Wadsworth and Richard Tucker are featured.

Frank McGlynn, too, has had an uncommonly varied career, having been a successful practising lawyer before he took up things theatrical and threw Blackstone into the corner. It is, however, not Mr. McGlynn's first experience at directorship, he having been both a stage director and some little time ago, an Edison director. Though well started in the law, as may be guessed by the fact that he was associated with the now Chief Justice of the California Supreme Court, the stage won out, and he became a comedian. He appeared in "The Gold Bug," "Jack and the Beanstalk," as well as in "Under the Red Robe," where his work attracted the attention of Frohman under whom he played for four years.

Mr. McGlynn garnered a rich experience also, in many years of dramatic stock work, in which field he has had his own companies.

LUBIN

1915 OCTOBER 1915

MON.	11	DRAMA THE EMERALD GOD WITH L. C. SHUMWAY ONE ACT
TUES.	12	COMEDY D. L. DON IN ROMANCE OF A BEANERY ONE ACT
WED.	13	DRAMA THE STEADFAST WITH LILIE LESLIE TWO ACTS
THUR.	14	DRAMA NAN O' THE BACK WOODS WITH VALENTINE GRANT THREE ACTS
FRI.	15	DRAMA BELLE OF BARNEGAT WITH KEMPTON GREENE ONE ACT
SAT.	16	COMEDY BILLIE REEVES IN THE PRICE OF PIES ONE ACT
SUN.	17	PREPARATION FOR NEXT WEEK

GENERAL FILM LUBIN RELEASES

Vitagraph
STAFF WRITERS

EDWARD J. MONTAGNE
"The Goddess" Adaptation
Wheels of Justice" 4-Reel Original
Coming—"My Lady's Slipper"—4-Reel Adaptation

GEORGE H. PLYMPTON
"Save the Coupons" Comedy
"The Locked Door" and "The Fire Fighters"
Now at the Panama Exposition

CHARLES E. RISSE
"They Loved Him So"
"The Little Trespasser"
"Some Duel" etc.

ANNE MAXWELL
"On the Turn of a Card"

EVERETT McNEIL
Fusion—Original Photoplays—Picturisations
Reconstructor of "From Out the Big Snows"
"The Making Over of Geoffry Manning"

FRED H. JAMES
Reconstructions: "An Innocent Sinner"
"When the Flesh is Weak" "The Missing Clue"
"Ikky, the Inventor"

WILLIAM B. COURTNEY
—Editor of Subtitles—

HAROLD W. HOADLEY
Picturisations and
Original Comedy Stories

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

RAYMOND McKEE
EDISON COMPANY Per. Address SCREEN CLUB

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Richard Ridgely
"Ransom's Folly"
4 Parts—September 17

John H. Collins
"The Ploughshare"
4 Parts—October 1

Langdon West
"The Unwilling Thief"
3 Parts—October 8

Will Louis
"The Parson's Horse Race"
September 29

Edward C. Taylor
"When Conscience Sleeps"
September 25

ALEXANDRA CARLISLE SIGNED

The Equitable Motion Pictures Corporation last week entered into a contract with Alexandra Carlisle, by which the well-known beauty will appear in a series of Equitable productions released on the World Film programme. Miss Carlisle will make her debut on the screen in Russell Edgar Smith's screen adaptation of Kate Jordan's novel, "Creeping Tides." She will be remembered for her recent appearances in "The Marriage Game," and opposite John Drew in "Rosemary."

USE POWER AT EXPO

A Powers Cameragraph No. 6B motion picture projecting machine was used at the National Exposition of Chemical Industries during the week of Sept. 20 at the Grand Central Palace, New York, to project the motion pictures depicting the many differene phases of the Chemical Industries throughout the world.

The B. F. Keith interests are planning a motion picture theater de luxe for Louisville, Ky.

STAGING ESSANAY'S BIG FEATURE

Director Fred E. Wright for Essanay, who has just completed the production of F. Marion Crawford's six-act drama, "In the Palace of the King," through his own enthusiasm, inspired all of the five thousand persons who took part in the photoplay with individual responsibility.

Before starting work, Mr. Wright had worked out his plan of production to the minutest detail, so that when he had his great host of players, there was not a single hitch, and he was enabled to push the play through in record time for such a stupendous piece.

"With the thousands of persons who were absolutely raw material I anticipated some difficulty in getting them all to do exactly as I wanted, but they really did better than the ordinary super who has had some experience," said Mr. Wright. "In fact, I think their lack of any experience helped. They knew nothing, so were ready to follow instructions to the letter."

"I took every one into my confidence. So many times when a great crowd is used the director says do this and do that. The extras haven't the slightest conception of what the play is and why they are going through a particular action. Consequently, they are indifferent and do not care about anything except to draw their pay.

"Before every scene I talked to the men and women in groups and explained carefully what the play was about and what their part in it meant. I told the horsemen and the foot soldiers what their action represented and its relation to the play; the same with the peasants and other groups. As a result, each one became interested in the play and was inspired to realize his individual responsibility.

"I saw to it that their lunch was good and that they were well taken care of in every way. It created a spirit of good will and an enthusiasm for the play that was extraordinary. Consequently, even in mob scenes there was perfect team work that is rare in pictures where so many persons are used."

Mr. Wright put the Essanay studios and yard where the picture was being taken on a military basis. Guards were stationed everywhere and a hospital tent established with a doctor and trained nurses to take care of anyone who might receive a scratch or any little accident that is possible when handling such a large number. Expert costumers saw to it that each person was properly garbed.

Mr. Wright directed "Graustark" and "The White Sister" of Essanay's feature photoplays as well as many other important multiple-reel dramas. He has had more than twenty years' experience in directing work, seven years of which he was directing photoplays.

His first experience in theatrical work was when a boy of sixteen he played Henry VI in Richard III for Thomas W. Keane in his home town at Troy, N. Y. He was with Keane several years playing leading Shakespearean roles. He then went into the directing end of the work, was for many years with Stair and Havelin and directed in stock in all the large cities of the country.

He first began photoplay work in directing a picture for I. W. Ullman, and for two years directed large multiple reel features for the foreign market. He then became associated with Pathe and was with this company for four and a half years when he was engaged by Essanay.

PATHE NEWS SCORES

Two Beats in one Week Scored by Pathe's News-Gathering Forces

A remarkable example of newspaper enterprise applied to a motion picture news firm was shown by the Pathe News last week. The serious subway accident in New York, where a whole block of street caved in, burying a trolley car and killing and injuring a large number of persons happened shortly before eight o'clock in the morning on Sept. 22nd. Within a half hour of the accident three camera men had arrived from the Pathe Studio, in Jersey City, and within an hour their negatives had been received in the studio where they were developed, projected and cut. By 11:30 they were on their way to Bound Brook to be printed, and two hours later fifteen prints were being delivered by a squad of special messengers to theaters in the Metropolitan district, where bookings had already been made by telephone. Seven other prints followed within an hour later so that twenty-two theaters in New York City and Brooklyn were showing on their screens on the afternoon and evening of the day of the accident pictures of the big news story of the day. In one instance, at least, a theater was showing the film at 4:30 P. M. Among the houses who booked this "scoop" were the Strand, Broadway, Proctor, Moss and Brill houses, and the Summer and Duffield in Brooklyn.

The New York *Tribune* voluntarily paid a remarkable tribute to this exhibition of enterprise by featuring a story of the "scoop" in a box at the top of the third page.

Not satisfied with this feat, P. D. Hugon, Manager and Editor of the Pathe News, put over another one the very next day. The newspapers of Thursday were carrying display stories of Henry Ford and his "Jitney" submarine, and his call upon Secretary Daniels at the White House. A Pathe News camera man caught Mr. Ford at the White House, and J. R. Bray, the Pathe cartoonist, was summoned and put to work upon an animated cartoon of Mr. Ford and his submarine. The photographing of these pictures was rushed through at high speed, and on Friday the pictures were being shown on Broadway. The amount of labor and the speed with which the films were made is shown by the fact that 2,000 pictures had to be photographed for this cartoon.

FILM FASHION SHOW

World Film to Give Feminine World a Treat in Novel Feature

Mrs. Belle Armstrong Whitney's Fashion Show, which is delighting feminine hearts this week at the Cohan Theater, has given World Film the inspiration for a novel feature. The film organization has secured the exclusive rights to screen the showing, using the costly Parisian creations and the pretty manikins who are the pick of New York's artists' models and show girls. On the never-failing theatrical theory that "the women want to see fashionable clothes" the World Film feature should prove one of the big winners of the year.

Jake Wilk, World Film's publicity chief, took a party of trade paper representatives to the Fort Lee studios last Sunday to prove to them that the picture had the "real thing," both in clothes and beauty. To Director Joseph Smiley has been allotted the task of staging the production. With his assistant, Ulrich Collins, Director Smiley toiled all day Sunday, apparently unaffected by the dazzling beauty of the mannikins and the thousands of dollars' worth of gowns.

STUDIO GOSSIP

NOW WE HAVE the "moving picture chorus girl." While chorus girls have already been used in motion pictures, the numbers they executed were not specially originated for the screen. Kalem, however, is now producing a four-act production of "The Black Crook." A large number of chorus girls have been engaged specially for this feature and are now being rehearsed by Julian Alfred. This is said to be the first time in the history of the film industry that chorus numbers have been conceived and rehearsed by professionals expressly for the screen.

HAYWARD MACK, who left New York a short time ago to join the Universal forces in Southern California, has just finished another good part in the three-reel picture, "The Pinnacle," produced by Richard Stanton, in which he played the heavy opposite Mr. Stanton.

ALICE HOLLISTER returns to a role of the adventuress type in "The Net of Deceit," a three-act Kalem drama. This is the Kalem leading lady's first picture since her return from the mountains where she had been vacationing. Miss Hollister appears opposite Roland Bottomley in his production.

HELEN GIBSON, "Kalem's new Helen," makes two exceptionally hazardous leaps in "The Rescue of the Brakeman's Children," a forthcoming episode of the Hazards of Helen Railroad Series. There is no doubt of her success in the central role of these railroad dramas.

ROBERT ELLIS, who directed Kalem's four-act drama, "The Apaches of Paris," has just recovered from an attack of appendicitis. Mr. Ellis is now at work on a new Kalem feature, "The Apaches of Paris" features Joseph Smith and Laura Hamilton in the famous specialty, "The Dance of the Apaches."

PRODUCING DIRECTOR Robert G. Vignola is deeply immersed in the latest editions of Grimm's and Hans Anderson's fairy tales. The sudden interest in the literature of his childhood days is due to the fact that he is producing "The Black Crook," for Kalem, and so is anxious to study up on fairies, grottoes and such.

THE AUSTRALIAN AGENTS for World Film are at present in New York on business connected with the company. They had the opportunity of meeting Robert Warwick, whom they congratulated on his popularity with picture fans in the land of the Kangaroo. They endeavored to persuade Mr. Warwick to visit Australia, where they guaranteed him a great reception. But Mr. Warwick while appreciating the compliment laughingly pleaded the call of duty at Fort Lee, N. J. It appears that all of the World Films in which Mr. Warwick appears, are immensely popular in Australia, where the patrons of motion picture theaters, that are run on the weekly change plan, are very critical.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*)—Perhaps the greatest shock the film world has experienced in sometime has been the news that Mabel Normand, the popular leading lady of the Keystone Company has been fighting for her life during the past two weeks. Miss Normand suffered a serious injury while enacting some scenes on the Keystone stage and was taken to her home in an unconscious state in which she remained for over a week. We are very glad to state, however, that her personal physician, Doctor O. M. Justine, has advised us that she has passed the danger line and is now on the road to recovery. Friends of this popular little lady are sending her messages of sympathy and condolence from all over the world.

Blanche Sweet is back from her vacation in New York and will at once begin the production of her eighth picture since joining the Lasky Company.

After a stay of some ten weeks in the forests along the shores of Lake Tahoe, J. Warren Kerrigan and his company of Victor (Universal) players have returned to Universal City, where they will continue the production of Kerrigan features. During their stay at the mountain lake, the company staged seventeen reels of Western and Canadian drama.

Anna Luther and Irene Wallace have left for New York, having severed their connections with the Selig Company.

The purchase by Thomas H. Ince of approximately twelve acres of land in Culver City, to be used as the site of a new studio for the production of Ince-Triangle features, was announced recently from the Inceville studio of the New York Motion Picture Corporation. Culver City is a suburb of Los Angeles, it being situated about half way between the "City of Films" and the numerous beach resorts. The new plant will be one of mammoth proportions and will include six stages, administration buildings, receiving rooms, wardrobe rooms, paintshop, three hundred dressing rooms and, in fact, everything necessary to go to make up a complete plant.

Rehearsals have been completed on the Fine Arts adaption of Cervantes' "Don Quixote," and production will be started immediately. De Wolf Hopper has already adapted himself to the technique of the silent drama and it is predicted that his success before the camera will prove as great as it has on the legitimate stage.

Lasky Coming East

Jesse L. Lasky, after spending a few days at the studio, has left for New York city for an important conference with Samuel Goldfish.

Louella Maxam, former Selig star, was this week made leading lady in Henry Otto's company of Universal players, where she is to play opposite Hobart Henley in the production of two and three-reel dramas.

Donald Crisp, directing the big Clune production, "Remona," has decided to make his own costumes to be used in the production and has already engaged over fifty seamstresses. According to all reports Donald sits in the center directing them.

Weber and Fields appearing with the Keystone Company under the direction of Mack Sennett recently met with an accident that nearly proved fatal. A scene had been arranged in which the two comedians were to be seated in a taxi and a racing car was to collide with them. Frank Griffin, who had charge of the scene, shouted "Camera," and the taxi started from one direction and the racer from the other. At a speed of about fifty-eight miles an hour the big Fiat bore down upon the Weber and Fields car, and instead of missing it, struck it a grazing smash in one of the front fenders, overturning the car and dashing the occupants to the ground. Dazed and bruised Weber and Fields were picked up and hurried to the studio hospital. Fortunately the receiving magazine of the camera was unharmed and the whole accident was clearly registered up to the moment the camera was overturned after the two machines had crashed together.

Ground has been broken for the new laboratory at the Lasky studio. It is expected that within two months all of the prints for the Lasky releases will be turned out from this plant.

"Smiling" Billy Mason, former Essanay lead and later hero of the World Film Corporation's "You Know Me, Al" series, has joined the Universal forces where he is playing juvenile leads with Victor Potel under the direction of Roy Clements. The first picture in which he appears is a one-reel comedy entitled, "By Return Male."

Fred Herne has recently joined the Selig forces and will be seen in character parts.

The production of "The Blood of Our Brothers," a two-reel drama, is under way at the Davis Horsely studios. The well known actor, Crane Wilbur, is featured, supported by Cecilia Santon and Marvell Spencer.

Extra!—Billie Burke now appearing in pajamas for the Movies—but who wouldn't for $40,000.

It appears that Billie is playing the part of an American hoyden who visits Scotland and knocks the props from under the sedate natives by her pranks and personality. Consequently she has to wear the pink pajamas; the play says that she must and that, moreover that she must wear them in thirty-eight different scenes.

We understand that a ticklish scene was enacted, when Ince imparted to Miss Burke that she would have to don the silks. He timidly approached her suite and when the maid opened the door he completely lost his nerve. He simply couldn't force himself to ask for the star. So he quietly instructed the maid to tell Miss Burke that she would have to wear pink pajamas in the scenes about to be made.

Not knowing that Ince had personally given the order Miss Burke refused to obey the instructions and immediately sought out the producer.

"Oh, Mr. Ince," she commenced," my maid has just told me that I will have to wear pink pajamas to-day!"

"Well-er-er" stammered the producer, "I-er-er-we-er-er-well, yes, your maid was right. See, it says so in the script."

"So it does," gasped the star, as she perused the words. Then, after a pau e "Can we change it, do you think?"

"Oh, why change it?" queried Ince without stuttering for he was cool, collected and deliberate now, "the scene would not be the same."

"Oh, I know," replied the young star, "but I'll be awfully nervous if all those people gather and watch me."

Reports state that Miss Burke returned to her dressing room and upon reappearing she found that energetic carpenters had overcome the difficulty by boxing in the scene, much to the sorrow of the many camera fiends and several bald headed visitors.

C. R. Gates, better known to stage folks as Harold Kingley has been appointed press representative at the Superba Theater. Welcome to our city, Harold!

By the way, speaking of the Superba theater, we are glad to see that Producer Quinn has again come back into his own and that moving pictures will again be shown at his theater.

The Lambs Club of New York, the well-known theatrical organization, is well represented at the Fine Arts Film studio. Included in the list of "Lambs," who are appearing in $2.00 pictures at the Fine Arts Film studios are De Wolf Hopper, Douglas Fairbanks, Orrin Johnson, John Emerson, Tully Marshall, Frank Campeau and Paul Gilmore. Reunions of brother Lambs take place very often after studio hours.

What ho! The Clune enterprises (local to date) "are agin us." In fact, a press agent is just about as popular as poison ivy at a picnic. We would enjoy a visit from Mr. Pool.

Francis Ford and his company of Universal players have left Universal City for a trip to San Francisco, where they are to stage a number of scenes in the production of a one-reel comedy entitled "Orders is Orders," which was written by Ford especially for the company. After a stay of several days the company will return to the studios where they will recommence the production of the "Broken Coin" serial.

Cleo Ridgely, having finished "The Chorus Lady" under the direction of Frank Reicher, has been given a vacation by the Lasky Company.

The Woodley Theater advises that among the other undertakings and improvements that they are installing for the comfort of their patrons is a new ventilating system.

Joe Jackson at Keystone

Managing Director Mack Sennett of the Keystone Film Company welcomed Joe Jackson and Bert Clark, the two new Keystone comedians, upon their arrival from New York recently. They appeared at the studio on the day of the near fatal accident to Weber and Fields. Eddie Foy, now appearing in the second of his series of Sennett-Keystone features which will be released on the Triangle programme, saw the two new arrivals in serious and intense consultation after they had heard of the auto smash in which Weber and Fields nearly lost their lives. "It's all right, boys!" shouted Eddie. "I'm the father of a large family and I'm taking the same chances you are going to, so cheer up. They haven't killed me yet."

The Balboa studio is rapidly coming to be known as the Matrimonial Film Company, because of the manner in which its members are responding to the lure of the dimpled god. Lillian West and Edwin J. Brady are the latest to join hands for life. Brady is Balboa's bad man, making enemies wherever the "Who Pays" series and "Neal of the Navy" are shown.

Margaret Turnbull has just finished an original scenario in which Edna Goodrich, the well-known actress, is to star for the Lasky Company. Miss Goodrich is now at the studio. Geo. Melford will direct the picture.

Chester B. Clapp, former scenario and film editor at the Reliance-Majestic studios, this week joined the Universal forces at their Pacific Coast studios where he is to assume the duties of scenario editor for that company.

The Smalleys recently returned from Santa Barbara where they have been staging scenes for the production of the ten-reel feature "The Dumb Girl of Portici," in which Madame Anna Pavlowa is starred.

Rozika Dolly, who appears with Lillian Gish in "The Lily and the Rose," the Fine

(*Continued on page* 34)

"Its Individuality and Ingenuity of Characterization

Makes MRS. FISKE'S 'BECKY" one of the most interesting figures the theatre of America has known," remarks a critic of international reputation, ranking her famous impersonation with Edwin Forrest's "Lear," Joseph Jefferson's "Rip Van Winkle" and Richard Mansfield's "Cyrano de Bergerac."

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TALLES TOMATO SURPRISE

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CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE OF A THOUSAND CANDLES
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FUTURE RELEASES

Sept. 27, "The Pearl of the Antilles," Picturized in Jamaica, West Indies
Oct. 4, "Papa's Wife," (Comedy)
Oct. 11, "Flame of Passion," Picturized in Jamaica West Indies

ROBERT EDESON

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JAS. W. CASTLE
DIRECTOR FEATURE PICTURES
NEGOTIATING ADDRESS MIRROR

EDWARD JOSE
Independent Producer
(Pathe Release)
In Preparation—"THE CLOSING NET"

REVIEWS OF FEATURE FILMS

"RIGHT OFF THE BAT"

A Five-Part Comedy-Drama, Featuring Mike Donlin and Written by Albert S. LeVino. Produced by the Arrow Film Corporation. Under the Direction of Hugh Reticker. To Be Released.

(Prologue.)

Young Mike Donlon ..... Roy Hauck
His Father ..... Henry Grady
His Mother ..... Fan Bourke
Little Viola Bradley ..... Doris Farrington
Her Father ..... George Henry
Her Mother ..... Mabel Wright
Archie, Mike's rival ..... Harry Six
Town Marshal ..... Peter Conroy

(In the main story.)

Mike Donlin ..... By Himself
John J. McGraw ..... By Himself
Viola Bradley ..... Claire Merserean
Lucy, Viola's friend ..... Rita Ross Donlin
Tom, Bradley's secretary ..... Charles Mather
Evans, McGraw's scout ..... Thornton Friel
Jake Dunning, a gambler ..... George Sullivan
A Boy ..... Frank Frayne, Jr.

A new venture in the film world and a venture which in this case should prove to be a great success for the interest in the lives of ball players is great, and also because the picture is worth while seeing from the point of photography and direction. It is exciting, humorous and well done. The fact that it is the life, the actual life, of a great ball player is enough in itself to draw people to the theaters to see it.

Mike, or maybe it's Michael, to be a little more dignified now that he has become a screen artist, was from a child a "nut," so to speak on base ball and from the time or about the time he gave up the bottle he swung a bat. He developed into a natural leader of the boys in Winsted, from whence he came, and was the best ball player among them.

Mike's love came to light a short time after his ability for base ball became known for he fell in love with Viola Bradley, as a child, and through many experiences he proved that he was of greater worth than Archie, who was the favored suitor at that time. After saving the little girl from death, Mike gained the gratitude of her parent. To this point the story is acted by Roy Hauck as Mike. What an opportunity for a youngster and how the young fans will envy that boy his part which is done very well indeed, and there is also Doris Farrington, as the young Viola Bradley, who as well does her part in good style. Thus ends the prologue, and Mike and Viola grow up.

Mike was thrown out upon the world to help keep the roof over the house and victuals in the cupboard, so he was forced to take a job as a mechanic in a shop in Winsted. The wages were not as high as Mike's ambition would have them, so he applied to Hiram Bradley, the owner of the factory and the baseball club, for a position on the team. On the Fourth of July he played for them and played ball that defeated the opposing team, but on his way home he was injured by coming to the rescue of Viola and her father in a runaway. Some little time after he recovered from his injuries and is then given a position on the team as a regular. From this point in Mike's life the love affair with Viola became more acute and was progressing most rapidly when it is brought to a halt by Mrs. Bradley, who would not allow her daughter to marry a bush leaguer. The season is about at a close with the Winsted team tied for first place and Mike leading in the league. Viola forged her father's name to a telegram which she sends to McGraw of the Giants, telling him of Mike, and scouts are sent to witness the last game of the Winsted team.

Mike was, on the day of the final game, offered a sum of money if he would throw the game away, which he refuses to do and was laid out and locked in his room. The game went on without him, but before the game was over, with the score close, Mike was rescued from his room by Viola and one of the young enthusiastic fans of the town. He arrived at the field and was put into the game, stopping what would have been the winning run for the opponents and with the score tied and two down he stole home, bringing in the winning run. Fortunately for Mike, he was hired on the spot by Manager McGraw and Mrs. Bradley had nothing more to say.

Mike Donlin as himself or himself as Mike Donlin, whichever you choose, proved capable on the screen. Perhaps the best thing to say about the picture is that it was good fun all the way through. B.

"THE PEARL OF THE ANT'LLES"

A Five-Part Adaptation of an English Play Known as "The Sword of Honor." Produced by The Picture Play House Film Company. Under the Direction of Tom Terriss.

Pearl Richmond ..... Tessie De Cordova
Colonel Henry Richmond ..... R. Harvey
Phillip Hudson ..... Rodney Hickok
Vivian ..... Ethel Mitchell
Murray Carson ..... Lionel Pape
Archibald Boynton ..... R. De Cordova
Brutus ..... Tom Terriss

Through its choice of most effective backgrounds, the southern seas, water falls, great sand doons, tropical foliage and the rest, this screen production is worth while seeing. For another reason also and that is the admirable way in which it was done. Miss DeCordova, who plays the lead, is said to be a native of "The Keys of Florida," and this production is the first one in which she has ever acted. Her presentation of this role is remarkable.

The plot offers no specially new situations, but in all is done in such a way that the interest is held through most of it.

Carson, an explorer, calls on Colonel Richmond where he sees a photograph of a girl which he admires. And later finds that she is the daughter of Richmond, who makes her live South in order that she will not come into contact with the social whirl of the North. By a plan Carson induces the Colonel to go South with him on his yacht to visit his daughter. The daughter is loved by a man in the village where she lives and is adored and watched over by a half witted man who was picked up at sea. Carson makes violent love to the girl and then by saying that her father is ill, induces her to come aboard his yatch where he starts for the North. Brutus, the half witted man, regains his senses and remembers that Carson and he were partners together on an expedition to South America. He tells the Colonel what sort of a man Carson is. The father on finding that his daughter has gone with Carson and, thinking, that she has done so of her own accord, has a stroke and can not move or speak. The girl escapes from the yacht and is found by Brutus. The story winds up by the Colonel taking down his old sword, after he has gotten better, and killing Carson and then dying. The daughter marries her lover of the South.

A great many subtitles might be left out and the duration of the picture might be cut down by using less time for delivering notes, etc. On the whole, however, the picture is so well staged that it is interesting. B.

Voices From the Past (Lubin, Sept. 30).—A three-reeler of some originality with William Cohill and Lilie Leslie in the leading roles. A story of a young art student who becomes infatuated with an art connoisseur, and expects to marry him, but just in the nick of time her guardian lets her read a story of her mother's life. The mother tortured by the brutal pleas of the man whom the girl desires to marry. She sees her mistake and turns to her guardian. It might have been a little more original had she not become enamored to the guardian. E.

The Last Rose (Lubin, Sept. 29).—A two-reel picture of the love between an opera singer and a musician. The plot is slight, but the idea of a nameless flower in love with an opera singer may be unconventional enough for some. Used to add that quiet touch on the side of the sentiment. Nevertheless, the piece is done well enough to hold the interest. E.

Voices in the Dark (Laemmle, Oct. 11).—Lucy Blodgett has written a somewhat unusual variation of an old theme for this two-part modern drama, which has been ably produced and well photographed with some very beautiful settings. The story deals with a wealthy suitor trying to win the girl's hand in marriage by means of the financial difficulties with which he has encompassed the father. The new turn comes when it is discovered that the daughter is only an adopted one, and that the man seeking to marry her is really her own father. It is not quite clear why he should be arrested in the end and hauled off to prison. True, it is shown that he committed a crime several years before, but no indictment was shown, and one is led to suppose that a sufficient time had elapsed to make the crime nonpunishable. E.

ALONG THE PACIFIC COAST

(Continued from page 33.)

Arts Film play, was recently married to Jean Schwartz, the song writer.

Joe King, recently with the Selig forces, has joined the Universal Company and will direct Cleo Madison.

Tom Pearsons has returned to the Selig Zoo again after having spent a very enjoyable vacation.

Mabel Van Buren, the popular actress, will be seen in "Vindication," produced by Davis Horsely. She will be supported by John Oaker and John Brenner.

Edgar Moore, the popular man about the Balboa studio, has been spending his vacation at the San Francisco Exposition. To the picture fans Mr. Moore is unknown; but the members of the Long Beach motion picture colony like to be on good terms with him. You see Mr. Moore is the company's auditor and makes the "ghost walk."

Viola Barry, recent star of the socialistic drama, "The Landslide," has been engaged for an important part in "The Scarlet Band," now in production at the Fine Arts Film studios. John Emerson is featured.

Few Broadway stars who have worked in the production of motion pictures at Universal City have given more evidence of complete success on the screen than Edna Aug, who is playing in the title role of "Only a Scrub Girl," a five-reel Christie production.

H. B. Warner has arrived at Inceville to fulfill a contract with Producer Thomas H. Ince, provided for his appearance in a forthcoming Ince-Triangle feature. The name of Warner is always linked with "Alias Jimmy Valentine," for it was in the title role of this production that he scored his most pronounced success on the stage.

J. VAN CARTMELL.

A formal protest has been made against the showing of "The Birth of a Nation" in Hartford, Conn., by former Senator Morgan G. Buckley, President of the Aetna Insurance Company. He saw the film in company with Senator Murray Crane, of Massachusetts, who is said to agree with him in his protest. The Mayor of Hartford has not yet announced his decision on the protest.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

CLARENCE A. FRAMBERS.

Why will the near photoplay authors persist in raking up the ghosts of the past? In other words, why will they write upon the old old stories, dash them off in the heat of enthusiasm, submit these self same stories, and then send pestering notices when the editorial notation "old theme" is received by return mail? Surely, it is but natural for the beginner to fondly think that his or her very own creation is something apart, but, being a beginner, why protest so strenuously when the "masterpiece" comes marching home again? Use good common sense! There is nothing strictly new under the sun. Remember that you are a beginner and that, in consequence, your plot may be but a beginning. Too many stories are published catering to the credulous. Every day we read of this or that progidy who sold the very first story written for a small fortune and since that time has never experienced a rejection. Take all such gossip with a large grain of salt. We tell you here and now, there isn't an author, either real or near, who doesn't have scripts rejected. The real authors do not complain so loudly; rather, they set to work to find the weak spots in the rejected stories, rewrite them, and send them out in improved form.

• • • •

We may be greeted with merry ha ha's for our statement that a knowledge of market conditions is almost as essential to the success of the photoplaywright as is the knowledge of what constitutes a good plot. Mind you, we do not assert that a market knowledge is as essential, but that selfsame knowledge is nearly as necessary. Where to sell, that is the all absorbing question. John Jones may have written a fine and dandy wild animal story. It would sell, perhaps, if submitted to the proper manufacturer, but instead the one or two reel effusion is rushed off to a Feature Film concern which dabbles only in society drama. And then, again, the society drama is submitted to the company making a specialty of slap-stick comedy. The author peddles his story perhaps for months before it finally reaches the editorial reader who is really interested. The market must be closely studied, for there are many and varied changes. To-day, one manufacturer may be partial to a certain class of story, and to-morrow he may be overstocked and is just crying for the plot of another character. It is for the wise author to ascertain these facts, to keep up-to-date, as it were. It takes experience and close attention to the business, but the successful photoplay author of to-day is conversant of market conditions and must be.

• • • •

C. B. Hoadley, familiarly known as "Pop" to his hosts of friends, recently came across with a message to young writers. No one is better qualified than Hoadley to sound the tocsin and we are quoting his words of wisdom: "My message to young writers is to 'keep it up.' There is no excellence without great labor. Persevere. Good scenarios are eagerly sought. Try to write the good ones. If you have ability, you'll win; if you haven't you don't deserve to succeed. There is no royal road to success in the scenario game; there is no room for the counterfeit; there is no avocation for the lazy; there is no chosen few. Everybody in the industry is anxious to help you. Don't waste your money on the correspondence school fakirs, for I never heard of but one school that was conducted by a successful scenario writer. But remember, you are competing with hundreds of trained writers. Bear in mind there is a market for a story of exceptional merit. Be ever on the alert to discover that story and to send it along."

• • • •

Emmett Campbell Hall is of the opinion that the fellow who comes to bat next summer with a dozen or so of big original stories in his grip is going to do a land office business. As usual, Emmett Campbell is perfectly correct. By next summer there will be a demand for the original plots of the right kind, running about five thousand feet footage, and the photoplay author who, in these days of the picturized novel and short story, goes blithesomely along awaiting the accepted time, is wise. And when the accepted time comes, that is, when the public tires of plays and fiction, almost any price within reason may be requested and demanded. "Wait until next Summer" is the slogan of more than one writer who is jogging along doing adaptations, etc., but like the bee, also storing up honey.

• • • •

Here is a letter from a "near" photoplaywright and it contains a message for the suffering brethren. "Still on the outside looking in, and have almost enough rejection slips to start me in business. The editors still make to me the serious mistake of sending rejection slips in place of checks. However, I consider myself a near playwright. Take a friend's advice, fellow sufferers, and beware of the bogus 'schools.' If ever I become a real photoplay author, it will not be because of, but in spite of them. Me for the well-known companies hereafter. These concerns spring up here in Denver like mushrooms, first in one locality until they reap a rich harvest; then to another, and to work again under a new name. They usually conduct either a photoplay school or a school of play acting in connection. I really believe the fish are pretty well caught here in Denver, as a former so-called 'scenario editor' of one of these companies, was heard to remark the other day that he was going to Oklahoma and start a photoplay school, and he further added that, of course, it was all a fake, but money for him. So beware, you Oklahomians!" And we would remark that the advice "Stick to the dependable companies" is sage advice!

• • • •

A plea for author's credit comes from Frank O'Neil Power, of Halifax, N. C., in the following communication: "Several companies are giving authors credit either on film or poster, sometimes both, and I would like to see all companies follow this practice. The Vitagraph, Lubin, Edison, Paramount, Kalem and Universal companies all give credit where it is due. Almost every day we see first-class photoplays, but who writes them we are unable to say. While on the other hand, when we witness a photoplay by some of the above-mentioned companies we are able to think a lot of the author, or criticise him, as the case may be. The Vitagraph company has put on a lot of stories written by William Addison Lathrop, Frank Dazey, Donald I. Buchanan, Elaine Sterne, Charles Brown, James Oliver Curwood, W. A. Tremayne, Paul West, Elizabeth R. Carpenter, Kenneth S. Webb, George B. Ridgewell, Eugene Mullin, Marguerite Bertsch, Mabel Heikes Justice and several others, and one looks for their favorite author as well as actress or actor. When I see a picture-play advertised as being written by the above authors and others, I enjoy going and so do many others. No matter whether it is your first story or your twentieth, several companies credit you, and I only hope that the day is not far off when every company will take up the idea and live up to it. If they do,

(Continued on page 37.)

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Ethel Barrymore	**in**	**The Final Judgment**	
By George Scarborough		(Rolfe Photo Plays, Inc.)	
October 25			Five Acts
Mme. Petrova	**in**	**My Madonna**	
		(Popular Plays and Players)	
November 1			Five Acts
Emmy Wehlen	**in**	**Tables Turned**	
		(Rolfe Photo Plays, Inc.)	
November 8			Five Acts
Francis X. Bushman	**in**	**Pennington's Choice**	
		(Quality Pictures Corporation)	
November 15			Five Acts
Valli Valli	**in**	**The Woman Pays**	
with Edward Breese and Marie Empress		(Rolfe Photo Plays, Inc.)	
November 22			Five Acts
William Faversham	**in**	**One Million Dollars**	
		(Rolfe Photo Plays, Inc.)	

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Francis X. Bushman	**in**	**Richard Carvel**
Edward Breese	**in**	**The Spell of the Yukon**
Mary Miles Minter	**in**	**Barbara Frietchie**

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BRIEFS OF BIOGRAPHY

From Gawgia, Suh!

May Allison is appearing with Harold Lockwood at the American studios and they make a charming couple, young and good looking, and, what is more, both are capable artists. Miss Allison was born on a Georgia plantation. Her first big part on the stage was as Vanity in "Everywoman," under the banner of Henry W. Savage. She later played Beauty in the same production.

Possessed of a beautiful and well trained lyric soprano voice, Miss Allison entered the realms of musical comedy and for a long time understudied Ina Claire in the titlerole of "The Quaker Girl." This was followed by leads with De Wolf Hopper in "Iola" and in "Miss Caprice." Her last performance before receiving an offer to act in films was at the Maxine Elliott Theatre in "Apartment 12-K."

May Allison made her first acquaintance with the silent drama at the Famous Players studios in "David Harum," and she had, as now, Harold Lockwood opposite to her. Then followed a short engagement with the Lasky concern, when she received a tempting offer from the American Company, which she accepted.

William H. Tooker

William H. Tooker, who for the past fourteen months has played the leading male parts in all the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having appeared under the management of David Belasco, Klaw and Erlanger, and under the personal management of the late Charles Frohman for over seven years. Supporting such stars as Fanny Davenport, Clara Bloodgood, John Mason, Emma Dunn, Emmett Corrigan and many other stars of note, Mr. Tooker was well schooled in all phases of dramatic art before he entered on work before the camera. Mr. Tooker began his theatrical career as a singer in the old Tiffany Theater in San Francisco, and from there he went into grand opera, where he performed with many of the leading singers of the day. Mr. Tooker also had considerable experience in stock, and for over four consecutive years he appeared in one theater in Minneapolis, Minn. His advent into the field of the silent drama was with Laura Nelson Hall in the feature picture "Dope," which attracted much attention, and Mr. Tooker's work in this picture resulted in an offer to star with the Life Photo Company, which he accepted and with whom he remained until the firm ceased producing. "The Ordeal," one of the pictures in which Mr. Tooker played the leading character, was ordered shown before the King and Queen of England. At present Mr. Tooker is a member of Charles Seay's Equitable company, staging "A Fisher Maiden" in Block Island.

From Stardom to Picture Stock

Bessie Barriscale, who has signed up with the New York Motion Picture Corporation for a long term at a very large salary, was born in New York, but is rapidly transferring her allegiance to the West, where she has worked for some time now.

She started her stage career at the age of five, at the instigation of her father, who was an English actor who came over to America with the first "Lights o' London" company. Her very first part was with James A. Hearne in "Shore Acres," and she then stayed with this fine actor to play every kind of child part, from little Eva to Fauntleroy. She was associated as a child with Russ Whytal and played a number of parts with him, and the engagement which Miss Barriscale says made her an actress was with Louis James, who was fond of her and saw that she was trained to be an artist and who gave her lots of sage advice. With James she played some good parts and understudied Katherine Kidder in several leading Shakespearean roles. Miss Barriscale has been associated with the best stock companies in the country and has played with many highly esteemed artists. She played Lovey Mary in New York for a season and went with the company to London, playing the part for some ten months there.

At San Francisco and Los Angeles she became associated with two parts which she says has been her favorites—Juanita in "Rose of the Rancho" and the girl in "The Bird of Paradise." She was to have gone East in the "Trilby" play, but the Morosco management would not release her from her engagement in Los Angeles. Her last big success was in "We Are Seven," by Eleanor Gates, in which she played in New York, and after a Summer season in San Francisco she was persuaded to join the Lasky company to present "The Rose of the Rancho," and at the end of the photoplay she received the offer from Mr. Ince which she could not well refuse.

Her performance in "The Cup of Life" with the New York Motion Picture Corporation company was a revelation. "The Last Act" and "The Painted Lady" are other Ince productions in which she has been seen to advantage.

Handicapped with a Yankee Accent

Craufurd Kent, who is appearing in the Pathe Gold Rooster plays which are produced by Edward Jose, is another of those clean cut, soft spoken, gentlemanly young English actors that have been adopted by the New York theatrical public and made their own.

He was born in London and appeared there with success in "The Geisha" and various Gilbert and Sullivan operas. He was with the "Miss Gibbs" company and first came to the United States with that production. Later he was for three years with "The Pink Lady" and went with that company to London. An engagement with "Adele" followed, and he again returned to London with this production.

It is interesting to note that dramatic criticism in London was to the effect that "Mr. Kent's pronounced American accent hampered him in playing English parts." The mother did not recognize her own child, in other words.

Mr. Kent had an important part in "Simon the Jester," and is now at work in "Nedra," both of them Edward Jose productions for release as "Gold Roosters."

STUDIO GOSSIP

HOWARD ESTABROOK changed the action to considerable extent in "The Closing Net," an adaptation of Henry C. Rowland's well known magazine story of the same name, being produced by Pathe for release in the Gold Rooster series. In one scene he is supposed to climb from his room window to the roof above. In climbing, Estabrook paused at the window of the floor above. That which he saw was so beautiful that he never climbed another climb but stopped right there. Consequently, Edward Jose, the director, had to change the action of the story and provide a bathrobe for that rare object of beauty that Estabrook saw.

HAZEL DALY, a high school girl of eighteen, has been selected by Tom Mix of the Selig Company for his leading lady. While her experience has been slight her facial contour is such that Mr. Mix believes she will soon develop into one of the most popular of the screen stars.

J. N. WASHBURN has the part of the "Bandmaster" in the Selig production of Charles Hoyt's "A Milk White Flag," featuring Otis Harlan.

ASHLEY MILLER, on completing "Ashton Kirke, Investigator," for Arnold Daly to be released on the Pathe programme will commence work on a strong dramatic feature which will forcefully advance the pet theories of the socialists.

EDNA GOODRICH is at the Lasky studios delighted with her work of acting before the camera. Miss Goodrich has an enviable reputation on the legitimate stage but the lure of motion picture work has caught her the same as it did Geraldine Farrar.

LOU-TELLEGEN, the popular young leading man, returned from the Lasky Pacific coast studios in time to see himself in his first moving picture play, "The Explorer," at the Strand Theater last week.

LILLIAN LORRAINE, William Courtleigh, Jr., Ruth Lackaye, Douglas Bronston and Ethel Fleming, who have principal parts in the new Pathe serial, "Neal of the Navy," had a narrow escape from death recently when returning from the Panama Pacific Exposition. The car skidded on a hair pin curve and stopped on the brink of a precipice. The ground began to give way and it was only by heroic work on the part of the men that the car was kept from rolling over to destruction several hundred feet below.

OTIS HARLAN, who is appearing in the picturization of the Hoyt farce, "A Stranger in New York," out at the Selig studies in Chicago, is beginning to think that Director Thomas N. Heffron is busy wiping out old scores. Years ago when this comedy was being produced on the legitimate stage, Mr. Harlan was the star, and Heffron had one of the very very minor parts and had to do much as the start desired. Now Mr. Heffron is the director, and Mr. Harlan is working under him, and after he had been made to rehearse a scene four hours recently he began to think that there was something besides artistic perfection behind it all. With a serious face Mr. Heffron declares that such a thought never entered his head but one is forced to wonder.

DIRECTOR HAMILTON SMITH is now working on the episodes of the new "Kalem series, "The Ventures of Marguerite." This series will consist of one-reel episodes, each complete in itself, and will feature dainty Marguerite Courtot.

CLAD IN a heavy suit of armor, Bud Duncan came within an ace of drowning following a leap into the river while taking part in "The Knights and the Knave," a new Kalem comedy.

FOR PHOTOPLAY AUTHORS

(*Continued from page* 35.)

the authors will become as popular as the stars who portray their characters. People are beginning to realize now that the story is the thing, so as long as that is their opinion, why not permit them to have their opinion of the author's ability? THE MIRROR always gives the author's name in criticisms. There seems to be a scarcity of photoplay authors in Halifax." Perhaps this is not the time to revive the much-mooted question of author's credit. Just the same, it has never been a "question" with us. We have, from the inception of the profession of photoplay writing, advocated screen and poster credit for authors. Not only this, but we would like to see such credit given in trade journal announcements, on slides and elsewhere. The author of a book, the author of a stage play, the author of a piece of music, the author of a short story are all given credit, and why not the author of a photoplay plot which is just as difficult and just as artistic a labor? The argument is put forth that the plots are rewritten and that the writer of the original idea is not entitled to credit. A wrong argument. The author of the original idea is at least entitled to part credit, for without the thought germ the completed structure would be impossible. The architect who originates the plans for a house receives credit, and is entitled to it as much as are the practical builders.

* * * *

Horace Vinton, for many years associated with the motion picture in its various departments, has been appointed New York representative of an Arizona producing company. Mr. Vinton has had a world of experience in dramatic work and has written and produced scores of successful pictures since his advent into the industry in 1906. For some time past, he has been devoting his energies to the preparation of multiple reel features, and has several big dramatic subjects completed and ready for filming. Mr. Vinton was first editor ever engaged by the old American company and later officiated in like capacity with the St. Louis Motion Picture Company. His opinion that multiple reel scripts are the future field for writers will be received with interest by those who are conversant with Vinton's long experience in the editorial field.

Accuracy is a prime essential and is nowhere more desirable than in the art of writing photoplays. One inaccuracy may mar what is otherwise an exceptional story. One inaccuracy may get past the editor and the producer, and be criticised in an expensive production. The one inaccuracy may ruin all future opportunities for sales by the particular author responsible for the blunder. Where inaccuracies versus accuracies are concerned, we should remember that the one inaccuracy slaps us in the face, while the thousand accuracies we take for granted; but we do not stop to realize that each of these thousand unpretentious accuracies represents the hard and painstaking work of some writer, work accomplished in the face of physical hardships, of supercilious rebuffs. For an accurately written story the photo-playwright receives no direct acknowledgment, for it is expected from the writer as a matter of course. But inaccuracy soon brands the writer as unreliable. More and more are photoplay authors becoming inspired by pride and take pride in working out a story correct as to every detail. More and more sharply is the line being drawn between the sheep and the goats of the photoplay writing world; more and more is the attention being paid to carefully-prepared, correct stories, no matter by whom written. Remember, they had no telephones in the Elizabethan period, nor did they possess automobiles in the days of '61. A man cannot be sentenced to death without trial by judge and jury, and the evolving of a plot is not all there is to the writing game. Be accurate!

* * * *

This department is open for the experiences of both the reals and the nears. Some of your experiences in the game may be interesting and beneficial to the other fellow, who is striving to succeed. Do not be chary in dropping us a line or so occasionally presenting your views, your hopes, and your fears.

* * * *

A famous novelist cried to high Heaven recently because the filmed adaptation of his work was changed from the original text. In reality, only the author's reputation and the name of his novel were purchased by the film concern. The adaptor was obliged to invent sufficient action to carry an interesting story through four or more reels. The novelist has much to learn before he or she can criticize motion pictures. One of the exceptions is Mary Roberts Rinehart, whose play, "The Circular Staircase," has been filed as a Selig Red Seal Play. She writes the Selig Company that she sees unlimited possibilities in motion pictures, likes them, and hopes to be able to write photoplays some day. Just the same, she does not enter the arena with a lot of sage advice to film manufacturers and photoplay authors who have been studying the screen for many years. Mrs. Rinehart's attitude is recommended to the earnest attention of some other authors not so famous, either!

LICENSED FILM RELEASES

Monday, Oct. 4.

(Bio.) The Old and the New. Dr.
(Ess.) Tides That Meet. Three parts. Dr.
(George Kleine) The Fashion Shop. Two parts. Dr.
(Kalem) The Pretenders. "Broadway Favorites." Four parts. Dr.
(Lubin) Think Mothers. Dr.
(Selig) A Sultana of the Desert. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 79. 1915.
(Vita.) The Reward. Dr.

Tuesday, Oct. 5.

(Bio.) The Worth of a Woman. Two parts. Dr.
(Ess.) The Old Sin. Three parts. Dr.
(Kalem) Whitewashing William. Com.
(Lubin) Love and Swords. Com.
(Selig) The Girl and the Mail Bag. Dr.
(Vita.) Barriers of Prejudice. Two parts. Dr.

Wednesday, Oct. 6.

(Edison) Black Eyes. Com.
(Ess.) The Fable of "The Statesman Who Did Not Make Good." Com.
(Kalem) The Man in Irons. Episode No. 12 of "The Mysteries of the Grand Hotel." Two parts. Dr.
(Lubin) Jim West—Gambler. Three parts. Dr.
(Vita.) Fits and Chills. Com.

Thursday, Oct. 7.

(Bio.) Her Soul Revealed. Dr.
(Ess.) Snakeville's Weak Women. Com.
(Lubin) The Telegrapher's Peril. Two parts. Dr.
(Mina) The Honeymoon Roll. Com.
(Selig) The Bridge of Time. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 80. 1915.
(Vita.) Old Good for Nothin'. Com.-Dr.

Friday, Oct. 8.

(Bio.) Billy's Stratagem. Dr. Biograph reissue No. 18.
(Edison) An Unwilling Thief. Three parts. Dr.
(Ess.) Broncho Billy, Shecpman. Western Dr.
(Kalem) The Finger of Suspicion. Dr. Alice Joyce reissue.
(Lubin) The Son. Dr.
(Vita.) Miss Sticky—Mouñe-Kiss. Com.

Saturday, Oct. 9.

(Bio.) Bob's Love Affairs. Com.-Dr.
(Edison) The Manufacture of Coin. Edu.
(Ess.) Suppressed Evidence. Two parts. Dr.
(Kalem) The Water Tank Plot. Episode No. 48 of "The Hazards of Helen" Railroad Series. Dr.
(Lubin) Think of the Money. Com.
(Selig) The Tiger Slayer. Jungle-Zoo Dr.
(Vita.) Youth. Three parts. Dr.

THE PATHE EXCHANGE

Week of Oct. 18.

(Pathe) New Adventures of Wallingford. Com.
(Photocolor) Geithorn, the Rustic Venice. Scenic.
(Globe) How Winter Flowers Bloom. Edu.
(Pathe News) No. 84.
(Pathe News) No. 85.
(Panama) Neal of the Navy. No. 8. Dr.
(Gold R. P.) An Affair of Three Nations. Dr.
(Starlight) Fatty's Fatal Fun. Com.

UNIVERSAL FILM RELEASES

Monday, Oct. 4.

(Broadway Universal Feature) Fatherhood. Four parts. Dr.
(Nestor) When a Man's Fickle. Com.

Tuesday, Oct. 5.

(Gold Seal) The Silent Battle. Three parts. Dr.
(Imp) The Unnecessary Sex. Com.
(Rex) No release this day.

Wednesday, Oct. 6.

(Animated Weekly) No. 187.
(L-Ko) No release this day.
(Victor) The Woman Who Lied. Three parts. Dr.

Thursday, Oct. 7.

(Big U) The $50,000 Jewel Theft. Two parts. Dr.
(Lacmmle) No release this day.
(Powers) The Acrobat's Dream. Com.
(Powers) The Hero of the Gridiron. Com.

Friday, Oct. 8.

(Nestor) Eddie's Little Love Affair. Com.
(Rex) The House with the Drawn Shades. Two parts. Dr.
(Victor) No release this day.

Saturday, Oct. 9.

(Bison) The Queen of Jungle Land. Three parts. Dr.
(Joker) $50 for a Kiss. Com.
(Powers) The Third Partner. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 4.

(Amer.) Just as It Happened. Two parts. Dr.
(Falstaff) Cousin Clara's Cook Book. Com.
(Novelty) The Corsican Brothers Up to Date. Burlesque.

Tuesday, Oct. 5.

(Beauty) Mother's Busy Week. Com.
(Gaumont) See America First. Sc.
(Gaumont) Keeping Up with the Joneses. Cartoon.
(Than.) The Light on the Reef. Two parts. Dr.

Wednesday, Oct. 6.

(Mutual) Just Like His Wife. Com.
(Rialto) Sunshine and Tempest. Three parts. Dr.

Thursday, Oct. 7.

(Centaur) Subject not yet announced.
(Falstaff) Dicky's Demon Dachshund. Com.
(Mutual Masterpiece) Bred In the Bone. Reliance. Four parts. Dr. No. 41.
(Mutual Weekly) No. 40. 1915.

Friday, Oct. 8.

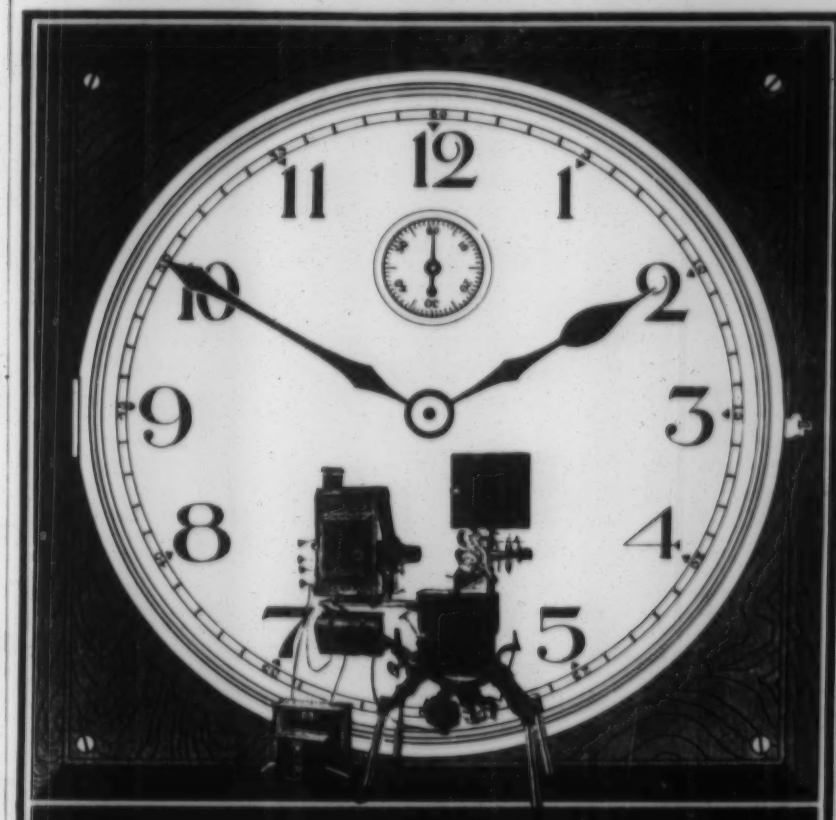
(Amer.) The Sting of It. Dr.
(Cub) A Change of Luck. Com.
(Mustang) Breezy Bill—Outcast. Two parts. Dr.

Saturday, Oct. 9.

(Beauty) Curing Father. Com.
(Clipper) Pardoned. Three parts. Dr.

NEXT ED-AU MEETING

The Ed-Au Club will meet Tuesday evening, October 5, at Browns. Members are requested to be present as business of importance comes up that will be of interest to each member. Applications for membership should be sent to the Secretary, Mary Louise Farley, 607 West 136th Street, before the above date.



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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore
Sept. 6	Famous Players	Esmeralda	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morosco	Peer Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sin	Blanche Sweet
Oct. 25	Morosco	The Yankee Girl	Blanche Ring
Oct. 28	Famous Players	The Masquerader	Hazel Dawn
Nov. 1	Lasky, By arrangement, Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Water	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 11	Famous Players	The Red Widow	John Barrymore
Nov. 15	Famous Players	The Prince and the Pauper	Marguerite Clark
Nov. 18	Famous Players	The Mummy and the Humming Bird	Charles Cherry
Nov. 22	Lasky	Chimmie Fadden out West	Victor Moore
Nov. 25	Pallas	A Gentleman from Indiana	Dustin Farnum
Nov. 29	Famous Players	Bella Donna	Pauline Frederick

V-L-S-E, INC.

Corrected up to Monday, Sept. 27.

July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo	5
July 26	Selig	A Texas Steer	Tyrone Power	6
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan	
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Siavin	5
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer	5
Aug. 23	Vitagraph	Wheels of Justice		4
Aug. 30	Lubin	Ring Tailed Rhinoceros	Raymond Hitchcock	4
Sept. 6	Vitagraph	Mortmain	Robert Edeson	5
Sept. 10	Lubin	The Great Ruby	Octavia Handworth and Beatrice Morgan	5
Sept. 13	Essanay	The Man Trail		6
Sept. 18	Vitagraph	The Man Who Couldn't Beat God	Maurice Costello	
Sept. 20	Selig	The Circular Staircase	Eugene Besserer and Guy Oliver	5
Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler	5
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno	5
Oct. 11	Essanay	In the Palace of the King	Richard Travers	5
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding	
Oct. 18	Selig	A Black Sheep	Otis Harlan, Grace Darmond, and Rita Gould	5
Oct. 25	Lubin	The Great Divide		
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson	5
Nov. 15	Selig	Sweet Alyssum		
Nov. 15	Vitagraph	Heights of Hazard	Charles Richman and Eleanor Woodruff	
Nov. 29	Vitagraph	The Caveman	Robert Edeson	

WORLD FILM CORPORATION

Sept. 13	Brady	The Ivory Snuff Box	Holbrook Blinn
Sept. 20	Shubert	Evidence	Edwin August, Lillian Tucker
Sept. 27	Shubert	Little Mademoiselle	Vivian Martin
Sept. 27	Armstrong	The Lure of Woman	Alice Brady
Oct. 3	Shubert	The Flash of an Emerald	Robert Warwick
Oct. 10	Brady	The Family Cupboard	Holbrook Blinn
Oct. 17	Shubert	The Code of the Mountains	Mollie King
Oct. 24	California	Salvation Nell	Beatriz Michelena

GENERAL FILM FEATURES.

(Three Parts.)

AUGUST.

Kalem. The Maker of Dreams.
Vitagraph. The Scar.
Biograph. Jane Eyre.
Knickerbocker. Tides of Time.
Lubin. The Witness.
Selig. The Scarlet Lady.
Edison. June Friday. Four parts.
Essanay. Eyes That See Not.
Kalem. The Runaway Wife. With Stewart Baird.
Essanay. When My Lady Smiles.
Lubin. Bold Emmet, Ireland's Martyr.
Selig. When Love is Mocked.
Edison. The King of the Wire.
Vitagraph. Heavy Villains.
Edison. Shadows from the Past. Four parts.
Biograph. East Lynne.
Edison. The Slavey Student.
Kalem. The Legacy of Folly.
Kalem. The Barnstormers. Four parts. With Myrtle Tannehill.
Kalem. The Masked Dancer. With Anna Orr.
Knickerbocker Star. Capital Punishment.
Lubin. It Was to Be.
Edison. Shadows from the Past. Four parts.
Essanay. The Woman Hater.
Essanay. Hearts and Roses.
Lubin. A Species of Mexican Man.
Selig. The Strange Case of Talmai Lind.
Edison. The Slavey Student.
Vitagraph. The Tigress.
Vitagraph. Hearts Ablaze.

SEPTEMBER.

Lubin. The Phantom Happiness.
Edison. The Way Back.
Essanay. The Whirlpool.
Essanay. Caught.
Kalem. The Vanderhoff Affair.
Essanay. The Crucible.
Lubin. The Irish in America.
Selig. 'Neath Calvary's Shadows.
Edison. What Happened on the Barboda?
Vitagraph. One Performance Only.
Essanay. A Mansion of Tragedy.
Kalem. The Man Servant.
Vitagraph. West Wind.
Knickerbocker Star. The Purple Night.
Lubin. The Red Virgin.
Selig. The Jungle Lovers.
Edison. Ransom's Folly.
Essanay. The Scapegoat.
Essanay. The Circular Path.
Kalem. The Call of the Dance.
Lubin. A Desert Honeymoon.
Edison. Her Happiness.
Vitagraph. From Out of the Big Snows.
Kalem. The Guilt.
Vitagraph. Through Troubled Waters.
Knickerbocker Star. The Dragon's Claw.
Lubin. Voices From the Past.
Edison. The Ploughshare.

METRO PICTURES CORP

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players), Florence Reed.
June 7 Fighting Bob (Rolfe), Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).
June 21 Always in the Way (Mary Miles Winter).
July 12 Marse Covington (Edward Connelly).
July 19 The Right of Way (William Faversham).
Aug. 2 Sealed Valley.
Aug. 9 The Second in Command (Francis Bushman).

KLEINE-EDISON SERVICE.

Sept. 1 The Woman Next Door (Drama) (Kleine).
Sept. 8 The Money Master (Drama) (Kleine).
Sept. 15 The Fixer (Comedy) (Kleine).
Oct. 6 Vanity Fair (Drama) (Edison).

PATHE "GOLD ROOSTER" FEATURES.

September.

The Galloper. The Jester.
Via Wireless. The Spender

MUTUAL FILMS

Incognito (Beauty, Sept. 14).—Adding a little mystery to a little love story and certainly furnishing an exciting finish, this one-reel comedy-drama sets a strong pace. The unusual circumstances are that a millionaire and his daughter register under other names at a Summer hotel "to escape the fortune hunters." They do meet one nice democratic young man and then are entangled in a plot in which jewelry is stolen. The story ends with an auto chase in which, finally, the culprits are captured while the girl accepts the young fellow. While it is impossible to claim undue distinction for this offering, it furnishes fifteen minutes of good entertainment. F.

INDEPENDENT FILMS

Pathe News, No. 74.—Interesting and well-photographed news events of the week including the arrival of Count Von Bernstoff, the German Ambassador, at the State Department in Washington; maneuvers of United States Cavalry at San Francisco; a fire which destroyed 32,000 bales of hay; crowds in Trafalgar Square, London, being urged to enlist and revenge the damage caused by the last Zeppelin raid; a mammoth venison barbecue at Riddle, Ore.; funeral of the men who lost their lives in the British submarine E-13; the John Morse pageant at Roxbury, N. Y.; motorcycle races on the Chicago motor speedway; and a short Bray cartoon. E.

"A CHILD IN JUDGMENT"

Edison Offers a Strong Three Reeler—"'Twas Ever Thus" a Hodge-Podge

A Three-Part Original Drama, Written by Eleanor Lawson and Emelie Polini. Featuring Mary Elizabeth Forbes. Produced by the Edison Company Under the Direction of Carlton King for Release on the General Film Company Programme Oct. 22.

John Desmond ..... Richard Tucker
Mary Desmond ..... Mary Elizabeth Forbes
Jackie, their child ..... Maurice Steuart
Mary's Mother ..... Helen Strickland

An extremely unusual situation characterizes this three-part feature that is strong and gripping. Furthermore, it was extremely well acted by Mary Elizabeth Forbes. A young wife runs away from her husband, and he calls up his employer on the telephone to tell him that he will not be down to the office just at the moment that his wife enters the employer's rooms and the husband hears her say over the telephone that she has left him forever. It is a mighty strong situation and one that brings forth a plethora of admiration for the able manner in which it is handled. The first reel of the picture is taken up with the introductory action and is somewhat slow, but after this is over and done with the action is increased in tempo. A young wife becomes tired of her husband's inability to provide her with fine clothes and the luxuries of life, and listens to the seductive talk of her husband's employer. While the husband is away on a business trip she goes out with the employer and permits him to supply her with beautiful gowns. Her mother telegraphs the husband and he hurries home only to learn by means of the telephone what has happened. The employer hurries to her home to get an incriminating letter that she has left, and her little boy playing with his father's revolver accidentally shoots and kills him. The husband and wife are reconciled and the usual happy ending follows. E.

"'TWAS EVER THUS"

A Five-Part Photodramatic Mélange. Written, Acted and Directed by Elsie Janis. Produced by Bosworth, Inc., for Release on the Paramount Programme Sept. 23.

Lithesome, Prudence Alden, Marian Gordon } ..... Elsie Janis
Hard Muscle, Colonel Warren, John Rogers } ..... Hobart Bosworth
Long Biceps, Frank Warren, Jack Rogers } ..... Owen Moore
Joysome, Betty Judkins, Chorus Girl } ..... Myrtle Stedman

"'Twas Ever Thus" is a hodge-podge of puling romance brought down through the ages from the period of uncouth cave man to modern times. It endeavors to show that irrespective of civilization the methods of a man with a maid and likewise a maid with a man have remained unchanged. Had the talented young actress-author-director been satisfied with making a series of animated tableau the picture would have been an unqualified success. The first two movements were well portrayed, the third stretched out to a length far beyond its value and possessed little that was interesting. The photography, especially that of the first part, was by far the best part of the whole production. It was not a vehicle suited by any manner of means to Elsie Janis. Hobart Bosworth gave an interesting interpretation of four widely diverse characters, and Owen Moore and Myrtle Stedman were most acceptable. E.

"THE JUNGLE LOVERS"

A Three-Part Jungle Zoo Picture, Written by James Oliver Curwood and Featuring Bessie Eyton. Produced by the Selig Company, Under the Direction of Lloyd B. Carleton, for Release on the General Film Company Programme Sept. 16.

Naida ..... Bessie Eyton
Jan ..... Edward J. Peil
Van Cleeve ..... Richard Morris
Herman Blaas ..... Tom Bates
Starling ..... Edwin Wallock
Wamba ..... Cash Darrell

In this three-part offering Bessie Eyton plays with the wild animals of the jungle as though they were household pets, gently caressing the spots of a leopard's back or casually tickling an elephant's trunk. And, furthermore, she looks very attractive while she is doing it. Taken as a whole, the picture is one of the best jungle offerings that we have seen. The story teems with exciting, swift moving action, and the picture is replete with some exceedingly beautiful scenic effects. The story is stronger than most seen in this type of picture. A celebrated scientist settles in the jungle to experiment on a new explosive. Previous to his advent the Zulus have made a raid, burning the homestead of a settler, and Naida and Jan are left homeless. They are found by the scientist and brought up by him. Eighteen years later Starling, a brutal ivory trader, desires Naida in marriage, threatening to take her by force if he cannot obtain her any other way. He attempts to capture her, but she is rescued by Jan, who in turn is captured. She encounters a wandering band of Zulus, and persuading them that she is a goddess leads them in war against Starling. Jan is rescued and Starling and his companions killed, and the picture closes with the marriage of Naida and Jan, with the victorious band of Zulus as witnesses. E.

LICENSED FILMS

Mustaches and Bombs (Essanay, Sept. 16).—This is an exceedingly amusing single-reel comedy based on a clever idea and well worked out. A moving picture director leaves a black hand warning on a man's front steps by mistake, and, he seeing it, believes that it is real. Numerous complications follow, all of them amusing, which are only dissipated when the director sends the property man back to recover the lost sign. E.

Cartoons in the Country (Edison, Oct. 20).—An animated grouch chaser offering interspersed with the usual light comedy that characterizes these well-drawn Raoul Barre cartoons. In this one the scene is laid at a country boarding-house, and shows the plotting of the men boarders to get a beautiful woman in a room that is vacant. A somewhat startling denouement adds to the enjoyment of the picture. E.

Queering Cupid (Kalem, Oct. 12).—This single-reel comedy is not as funny as some that have been put out by this company, even though the cast contains the grotesque Bud Duncan. The story is very slight, with few real comedy situations depending, for its humor on the intense rivalry of three men for one athletic-inclined girl with the resultant slapstick. E.

The Test of Courage (Kalem, Oct. 16).—This episode in the "Hazards of Helen" railroad series serves to introduce Helen Gibson, the new Helen, to the legion of admirers of this estimable series, and it may be said with truth that she is fully as daring as Helen Holmes of beloved memory. An extremely good fire scene is staged when two bandits after robbing the signal tower station, in which the young girl works set it on fire, while she is locked up in a closet. She manages to escape in time to see the bandits running away with a freight train, and, jumping the caboose, crawls the length of the swaying train, and gets the best of the two robbers. It is a good picture well staged. E.

The Little Girl Behind the Counter (Edison, Oct. 19).—Mark Swan has written a very pretty little story for this single-reel picture of department store life, featuring Leona Flugrath, which, though slight in character, is well worked out. A young clerk in a department store has numerous experiences, which might well happen in actual life to any young lady so placed, and in the end is successful in marrying the young owner and having the conditions of the girls in the store greatly improved. It was well directed by Edward C. Taylor. E.

The Widow's Breezy Suit (Edison, Oct. 13).—Sally Crute wrote and acted the leading role in this enjoyable single-reel feature made doubly pleasing by the fact that it was taken down at Wildwood, the resort adjacent to Atlantic City. The picture besides being amusing shows the fair young comedienne in a number of artistic poses in an ultra fashionable bathing suit. E.

Behind the Mask (Biograph, Sept. 20).—This single-reel drama provides a good thief story with some particularly beautiful settings. At a mask ball a young society girl's maid dons the same costume as her mistress, and effectually robs the guests of their jewels. It is only owing to the fact that her accomplice becomes intoxicated that she is finally caught in the last hundred feet, and the numerous complications caused by the duplications in costumes straightened out. Isabel Rea, Claire McDowell, Edward Cecil, Herbert Barrington, and Victor Sarno handled the leading parts capably and with effect. E.

Hearst-Selig News Pictorial, No. 75 (Sept. 20).—Interesting and well-photographed news events of the week including a pageant celebrating the settling of California; a mountain side carried away at Fort Spring, Va., by a blast of dynamite; Greek pageant at Portland, Me.; opening of the public schools, New York city; celebration of the labor unions at the Panama-Pacific Exposition; munitions workers in France; launching of a new ice crushing vessel for use on the Great Lakes; accident to United States army aviators on Mexican border; and the submarine flotilla flagship *Columbia*. E.

Dorothy (Vitagraph, Sept. 21).—The desire for more money and obtaining it in a roundabout way through a forgery is the theme of the picture. There is no lacking of plot, and some scenes that are done with good character display. However, if you like the heroine always to fall into the arms of the hero in the final don't go for the heroine does no such thing. It is strong and has atmosphere. B.

The Range Girl and the Cowboy (Selig, Sept. 21).—Lots of action on the broad planes of the West, which includes some shooting, fast riding, and some lariette throwing. Action is not all, for there is cause for it—love—and that is done in what the director calls or imagines Western ways. There is enough plot to carry off the action, and enough action to carry off the plot. B.

Willie Stayed Single (Vitagraph, Sept. 20).—Ulysses Davis, the director, has evolved an amusing comedy out of this single-reel of slapstick, in which George Stanley in the role of a tramp has some exceedingly funny adventures. A mouth full of soft soap instead of soup is the method used to effectually break things up, and it admirably serves its purpose. Gretchen Lederer makes a good aide to the chief funmaker. E.

Getting Rid of Aunt Kate (Vitagraph, Sept. 22).—Based on a very slight comedy idea, this single-reel offering could be greatly improved upon from an amusement provoking standpoint. A widower and his two pretty daughters lead a happy blissful existence, until they are visited by a termagant female relative, who completely changes the routine of the establishment. They at last dispose of her by marrying her off to an old farmer, and peace once again takes up its domicile beneath their roof tree. E.

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